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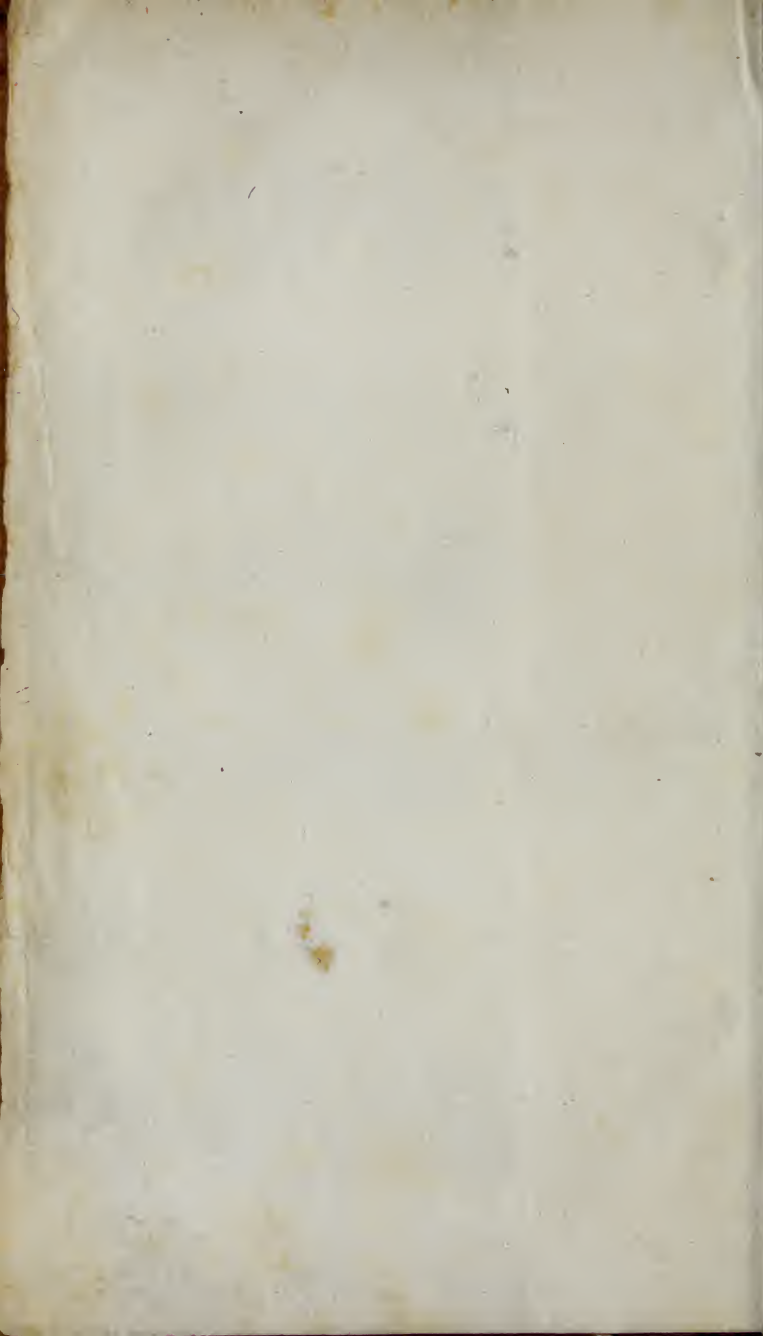
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AN
IDEA
Of the Perfection
OF
PAINTING:
DEMONSTRATED

From the *Principles* of Art, and by *Examples* conformable to the *Observations*, which *Pliny* and *Quintilian* have made upon the most celebrated *Pieces* of the *Antient* PAINTERS, Parallel'd with some *Works* of the most famous *Modern* Painters, LEONARDO da VINCI, RAPHAEL, JULIO ROMANO, and N. POUSSIN.

Written in *French*
By Roland Freart, *Sieur de Cambray*,
And rendred *English*
By J. E. Esquire,
Fellow of the ROYAL SOCIETY.

In the SAVOY:
Printed for Henry Herringman at the Sign of the
Anchor in the Lower-walk of the
New-Exchange. 1668.

THE

IDEAL

PAINTING

From the collection of the
National Academy of Design
New York
The Academy of Design
has the honor to announce
that the following
works of art
will be exhibited
in the gallery
of the Academy
from the 1st of
January to the 1st
of February
1880

By the artist

BY J. E. H. H. H.

NEW YORK

1880

Printed by the
National Academy of Design
New York



THE P R E F A C E.



Here is hardly that Man living, but has some inclination for *PAINTING*, and that does not even pretend sufficient Abilities to controll the *Works* which it produces: for not only *Learned men*, and persons of *Condition*, who are ever probably the most rational, are emulous of this Knowledge; but the very *Common-People* will adventure to spend their Judgements too; so as it seems, this Art is in some sort, the *Universal Mystery*.

Neither is this presumption a Vice peculiar to the French alone, or of this

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Age of ours only ; 'tis as old as *Painting* it selfe, and sprung from her very Cradle in *Greece*. This is evident by that which *Pliny* has recorded of *Apelles* ; who before he gave the last touches to his *Pieces*, was wont to expose them in *Publique* to the *Censure* of all the *Passengers*, whilst he conceal'd himselfe behind them, that he might hear what every one said, and make use of it accordingly; whence the Proverb, *Apelles post Tabulam*. Most of our *Painters* do to this day observe something of this very *Custom*, or at least, something like it, but which they have turn'd into a kind of *Complement* : For they usually request such as have the *Curiosity* to visit their *Works*, freely to tell them what they *think* of them ; and whether they observe any thing which needs *reforming*. But as *Complements* are but vain and insignificant words, they seldom produce any real *Effects* upon

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upon these encounters ; and to speak sincerely, these *Painters* would be but justly punish'd, should one really take the liberty of effectually rendring them this friendly Office, which they ask but in Ceremony, and that instead of those ordinary compliances with which they usually flatter them, they did ingeniously discover to them their miserable failings. But instead of receiving this *Instruction* in good part, and gratifying the *Censure* as becomes them, they would certainly be offended at the freedom, and we should see them rather *Confounded* than *Reform'd* by it ; because they do not so much seek to be *Able men*, as they desire to *appear* so. The days of *Apelles* are now past, and our Modern *Painters* are quite of another strain from these Old *Masters*, who never came to be *Considerable* in their *Professions*, but by the study of *Geometrie* and *Perspective*, the *Anatomy* of *Bodies*,

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the assiduous Observation of those *Characters* which expres'd the *Passions* and *Emotions* of the Soul; by the Lecture of the *Poets* and good *Historians*; and in fine, by a continual *re-search* of whatever might best contribute to their Instruction.

They were in those days so *Docile* and *Humble*, that they not only would submit their *Works* to the *Criticisms* and *Animadversion* of *Scholars* and *Philosophers*, but even to the *Common People* also, and to *Artificers* of all *Trades*, who did frequently and sometimes judiciously reprehend them. This was (I confess) something a tedious way, and is indeed inaccessible to a great part of our *Painters* in this *Age*, who have neither the *Genius* of these illustrious *Antients*, nor the same *Object* in their working.

In effect, those *Painters* propos'd to themselves, above all other things, the *Glory* and *Immortality* of their *Names*,
for

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for the sole, and principal *Recompense* of their *Labours*; whereas, most of our *Moderns*, regard only the emergent *Profit*, and therefore they hold a quite different *Method*, and strive as much as they can to compass only their proposed aime.

To this purpose, they have introduc'd into their *Cabals* I know not what kind of licencious *Painting*, totally differing from those pretended subjections, which heretofore rendred this *Art* to incomparable and so difficult, whilst this incapacity of theirs makes them imagine, that this rare *Painting* of the *Antients*, was but an old *Dotarefs*, who had only slaves in her service.

Under this pretext, they have dress'd themselves up a new *Mistriss*, trifling, and full of *tattle*, who requires nothing of them but *Fard* and *Colour* to take at first sight, without being at all concern'd whether she pleas'd long or not.

See

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See then, this *Idol* of the present *Age*, to which most of our *Painters* sacrifice all their Pains, whilst those of more sublime and noble Spirits, and that find themselves capable of this excellent *Profession*, run generously in the same path, by which those renowned *Antients* arriv'd to the perfection of their *Skill*; and leaving those lazy Ignorants behind, pronounce it with as much compassion as disdain, *Aulædus sit, qui Citharædus esse non possit*, compassionating those whom *Nature* having deny'd those necessary *Endowments* of being capable to attain the *Principles* of the *Art*, are compell'd by that weakness and want of Talent, to acquiesce in the single Practise of doing Things as *Mechanically* as they first learn'd them from their ignorant *Masters*.

But how despicable are those poor-spirited men, who are so affrighted at the study, that to avoid the trouble

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ble of it, they chose rather to oppose with the revolted *Cabalists*, and to pull on the same hypocritical *Vizor*, than give themselves the trouble of acquiring, and effectually possessing the *Thing* it self, which they so unjustly affect the reputation of?

What's now become of the *Glory* with which those antient *Greeks*, those Gallant souls had Crowned *Painting*, when they pronounc'd her *Queen* of all the *Arts*, and permitted only the most *noble* and *renowned* of men to be of her *Retinues*? what regard, think you, would they have to this *Age* of ours, which has so unworthily abandon'd her? and to these abject *spirits* who daily dishonour her by the contempt and disrespect which they put upon her *Laws*, and who by a yet more insufferable attempt, have resign'd her sacred *Name* to this fantastick *Idol* which they have establish'd in her place? with what indignation

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dignation may we suppose do true and able *Painters* look on the temerity of these insolent *Rivals*, whom they behold so gay and jovial in this present Age, by the *Capriciousness* of *Fortune*, and the favour of an ignorant conjuncture? I must confess, I am strangely surpriz'd at it; and though I know there is nothing less permanent, or more *Caducue* than this *false* esteem, I cannot but be sensibly toucht, and even altogether impatient of seeing once a period to this odious *Abuse*, so reproachful to an Age, that is otherwise extraordinarily flourishing in the knowledge of *Letters*, and of all other *Sciences*, which we find every day entertain'd, and more perfection'd than ever, maugre the importunate jarrs and hostilities which have unceasingly molested them for so many years past; nay, even *Painting* it self, whose *diminution* and *decadency* we so much deplore, and which seems not
to

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to have been born for times of *Peace* and *Tranquility*, was happily never in higher esteem amongst us, nor more sought after, than it is at present; which may partly be the occasion of its *Corruption* and *decay*: For as *Arts* flourish, and are cherished by the *Honors* which are conferr'd upon excellent *Artists*; so, on the contrary, a blind *Affection*, and indiscreet *flattery* ruins and destroys them.

To recover then its pristine *Lustre*, and restore her to *original Purity*, we must of necessity recall that *Primitive* severity, by which they were wont to examine the *Productions* of those renowned *Painters*, who were of old so esteemed; and whose *Works* have surviv'd their *Authors* so many *Ages*, and rendred their own Names *Immortal*.

To accomplish this, there is nothing more expedient, than the exact observation of those *Fundamental Principles*,

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ples; which consummate its Perfection; and without which 'tis impossible she should subsist.

But forasmuch as the long neglect hereto has almost banish'd the Science, to the infinite loss and prejudice of those who are curious of *Painting*; and since, without this succour, they can never enjoy the satisfaction which a clear and perfect understanding will present them; I have made it here my particular enquiry; that laying before them in this *Dissertation* the same *Compass* by which the *Antients* steer'd their *Course*, they may sail by the same *Route* themselves, and discover those things to the very bottom, which they had never attain'd to without it, but superficially, and with much imperfection.

And since I consider how extreamly difficult it is to disabuse those who are already infected with so common, and pernicious an abuse, under the pretence

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tence of a specious *Liberty*: I could not think it sufficient to *talk* of things only, and to prove them from pure and undeniable *Reasons*; had I not also made it appear, of what importance it is by authentique *Demonstrations* and *examples*.

For this effect, I have made choice of some amongst the *Works* of our most celebrated *Painters*; to which, having apply'd all those *Principles* which I have produced, there remains no more cause for us to suspect their Fidelity. And that I may the better and more generally comprehend the *good* and *bad* effects which result from them, by either *observing* or *neglecting* these *Rules*, I shall here present them in Order.

Raphael Urbino, the most excellent of the *Modern Painters*, and universally so reputed by those of the *Profession*, is the *Person* whose *Works* I shall propose as so many *Demonstrations* of
the

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the absolute necessity of exactly observing the *Principles* which we have establish'd in this *Treatise*. And on the contrary, *Michael Angelo*, superior in *Fame*, but far inferior to him in *Merits*, shall by his extravagant *Compositions*, amply furnish us to discover the *Ignorance* and *Temerity* of those *Libertines*, who trampling all the *Rules* and *Maximes* of *Art* under their feet, persue only their own *Caprices*.

It is in this part chiefly, that the disinterested *Reader* may possibly find my *Animadversions* most agreeable : But to enjoy the diversion more intirely, it were requisite he laid before him those *Prints* of *Raphael* which I pretend to examine and propose, as just, and regular *Works*, conformable to my *Principles* : These are the *designs* of the *Judgement* of *Paris* ; That of the *slaughter* of the *Innocents*, and our *B. Saviours* taking down from the *Cross*.
These

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These three first *Stamps*, were *Engraven* by *Marc. Antonio*, and are indeed very rare and curious *pieces*. The *Fourth* is a most noble *Composition*, usually call'd The *School of Athens*. The *Graving* is one of the best hands, nor in truth so good as the other; but the *Ordonance* of the *Figures* is much more magnificent and stately.

As for *Michael Angelo*, wee'l content our selves with that representation of the *Universal Judgement*, which has rendered him so famous amongst the *Vulgar*, and this *Work* is possibly the most *Numerous* of *Figures* that was ever painted; as it is likewise in my opinion, the most copious *subject* that can be propos'd to disabuse those who have the *Name* of this *Painter* in so great veneration, that they commonly admire whatsoever is his, with so strange a preoccupation of their *Judgements*, as to preferr even the

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the very *Abuse* which is in *Vouge*, before *Reason* her self, and dare not examine, that with *Candor* and *Justice*, to which they manifestly incline without her.

For my own part, I am not altogether so blind, nor scrupulous ; as having no other *design* then to investigate and find out the *Truth* ; and I hope that the *Research's* which I have endeavoured to make after her in the following *discourse*, may be accordingly received of all who are real *Lovers* of *Painting* ; as for the approbation of the *Cabalists*, despise them perfectly.

AN



AN
ADVERTISEMENT
TO THE
READER:

A Friend of mine, who Fortun'd
to see this Treatise of Painting,
whilst I was writing it, understanding
that it was my intention to Publish it,
and that my principal design was to ex-
pose it to the view of the Court; ad-
vertis'd me of certain obscure Italian
Terms, which I had made use of in my
Discourse; the understanding of which
would doubtless be very difficult to many,
who were not acquainted with that
Tongue; and that one should strive to
a render

Advertisement.

render things as clear and intelligible to the Reader as was possible. And truly, though I conceiv'd the Counsel was but reasonable, it gave me a great deal of trouble; nor was I able to find out words which were purely ours, capable to express those Barbarisms, which Custome has as it were naturaliz'd amongst our Painters: And therefore I was resolv'd to retrench as many of them as I could, especially, the least necessary. But for the rest which really are proper Terms of Art, I believ'd it would be sufficient to make an explanation of them for the introduction of those who are Lovers of Painting, and that would discourse of the Art like Knowing Persons with those of the Profession.

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STAMPI, or Prints.

THe most remarkable in my Opinion, because most of all mention'd in this Discourse, and which gives Title to many Sections of this Book, is that of Stampo or Print: There is not one Designer or Curious man in this Art but knows that it signifies an Engraven or Printed designe, which the Vulgar and such as Vend them commonly call by the names of Taille-Douces, Cutts and Pictures: There is yet this difference between them, that Stampi, Prints, consist of more considerable things, and Designs of more reputation: And of these there are great variety; for some are graven on Copper with the Burine, some with Aqua fortis, and others are cutt in Wood. Albert Durer, a German Painter, and a most incomparable Workman, has publish'd some things in all these kinds. The Original of the word is in Italian;
a a Stampare

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Stampare, and signifies in our Language,
to Print or make Impression.

TRAMONTANO.

I Make use of this Term, when ever I mention Albert Durer, whom I maintain to have been the greatest Master of the Tramontani: For so do the Italians call almost all Painters that are Strangers to them; especially, the Germans, and those of Flanders, who inhabit the Northern parts; because that Quarter, and the Wind which spires from thence, is nam'd in the Italian tongue La Tramontana.

ELEVATO.

THis Term is particularly attributed to the Learners and Disciples of the most renowned Painters. Thus Raphael had for his Scholar or Elevato JULIO ROMANO: HANNIBAL

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BAL CARACIO was GUIDO and DOMINICUINO'S Master, and so of others. The Italians call them Allievi, and in France they familiarly say, such a young man has been bien es-leve, that is, well Instructed.

SCHIZZO.

T*His Term is intirely Italian, though it be now universally understood: 'Tis as it were, the first draught, or light touch, and attempt of a Work yet under meditation. The Italian calls it Schizzo.*

ATTITUDO.

I*Have made use of this Term in several places of my discourse, though we retain the Words, Action and Posture, which are in a manner the same thing; how-*

Advertisement.

however, methinks, upon some encounters, the term *Aptitude* is more expressive; for besides, that 'tis more general, 'tis also more significative on many occasions, than either that of *Posture* or *Action*: For Instance, the Word *Action* is not applicable to a dead person who is depriv'd of *Action*; and it were better to say the *Disposition* of a *Dead Corps*, than the *Posture* of it, which seems a Term too gross, nor were it too speak like a Painter, to say, this *Figure* is in an handsome *Posture*, but in a graceful *Disposition* and *Aptitude*. The Italians says *Attudine*.

PELLEGRINO.

THis Term the Italians familiarly use when they would express some Rare thing, excellent and singular in its kind; but they more particularly
apply

Advertisement.

apply it to Witt, and say Ingegno Pellerino.

I conceive, there is nothing more which needs any great Explication, and it would be but a kind of Pedantry to make any farther Glosses. I shall therefore conclude this with a Remark, which is, in my opinion, a great deal more important; and that is, an Objection which several Persons have made to me concerning the Reputation of Michael Angelo, whom they conceive I ought not to have attack'd so boldly: But upon my Request, that for their own satisfaction, they would themselves take the pains to examine not only That Work of his which I produce in this Dissertation, but likewise several other Pieces of the same hand, which I have addres'd them to; they in fine assented, that I had reason for what I said; and are now as much astonish'd as my self, that the
World

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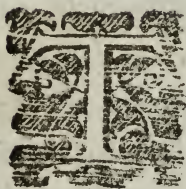
World has been so long abused, and his Reputation so extravagantly asserted; which could certainly proceed from no other cause, but that pitiful Juncto, the Witts of Michaelo's standard, who are ever in greater Numbers than the others: But 'tis as the Proverb has it, *Asinus Asino Pulcher*, Every one loves his Like.

TO



To the *Illustrious*
HENRY HOWARD
OF
NORFOLK
Heir-apparent to that
DUKEDOM.

Sir,



Here is no man who has
heard of the House of Nor-
folk, and especially of that
of Arundel and Surrey,
but will justify the reso-
lution I have taken to Inscribe Your
Name in the Front of this Piece; since
the names of Painting, and Sculpture
(two of the most celebrated and renown-
ed Arts that ever appear'd in the world)

b

had

The Epistle

had scarce been known amongst us in England, but for your Illustrious Grandfather, who brought into, and adorn'd this Nation with more polite and useful things, than it had received for some Ages before, and who continu'd a Meccenas and Protector of all the sublimer Spirits, as long as this Island was Worthy of him, which was as long as it remained Loyal.

I have great reason to Consecrate thus his Memory, of whose more particular Favours I have so frequently tasted both at Home and Abroad; especially in Italy, where I had the honor to be cherish'd by him, and from whence I afterwards receiv'd one of the last Letters that ever he Writ, which I reserve by me amongst the choicest of my Treasures.

*From Him, through a most Illustrious Father, this Affection to great and noble things is derived to You: Witness, the Asylum which the ROYAL-
SOCI-*

Dedicatory.

SOCIETY found in your own Palace, when the most fierce and merciless of the Elements subverted her first Abodes; and now (besides other Accumulations) your free and glorious Donation of a fonds upon your own Ground, to establish her on for ever, and fix her at your very Threshold, by which you not only oblige the most grateful and useful Assembly, that any Age has produc'd, but do honor likewise to His Majesty our Founder, by signifying your respect so eminently to his Royal Institution.

But, Sir, I have something yet to add, and the very Stones would even exclaim against me, should I omit your never-to-be-forgotten Munificence to the University of Oxford; because it was upon my First and Sole Suggestion (for Instigation, the Generosity of your Nature needs not) that You were pleas'd to enrich that renowned Seat of the Muses, with a greater Gift, than

b 2

all

The Epistle

all the World can present it ; because the World cannot shew such a Collection of Antiquities : And this Great Thing You did, when You plac'd the MARMORA ARUNDELIANA There. First, the Greek, and then, the Latine Inscriptions ; by which You not only nobly Consulted the most Lasting way to perpetuate Your Name in the Learned World, and gave Eternity to those (almost) obliterated Titles, by transferring them to a less Corrosive Ayr ; but did likewise a piece of Justice, and Piety too, in Restoring that to the Daughter, which came from the Mother, and Consigning those Antiquities to Oxford, which were taken away from Athens.

Sir, in my Letter to You into Surrey, (now about a Year since) concerning this Largeesse, I cannot forbear to repeat a line or two, which was to move your Honor in one particular more ; and that is, that you would one day, cause the choicest

Dedicatory.

choicest of your Statues, Basse relievos, and other noble pieces of Sculpture, standing in you Galleries at Arundel-House, to be exquisitely design'd by some sure hand, and engraven in Copper, as the late Justiniano set forth those of Rome, and since him (and several others) Monsieur de Lion-Court by the Draughts of Perier; as formerly that incomparable Historical-Columnne of the Emperor Trajan, was cut by Villamena with the Notes of divers Learned men upon them: Because by this means, the World might be inform'd in whose Possession those Rarities are; and that it would so much contribute to the Glory of the Countrey, their Illustrious Owner, and his Family; as it has formerly, and yet does, to those noble Italians, and great Persons beyond the Alps, who have not been able to produce such a Collection as You are furnish'd with, but who are honor'd, and celebrated for it, all the World over, by this virtuous,

The Epistle, &c.

and yet no very expensful Stratagem.

I was the rather incited to mention This here, because I understand there are some Learned Persons now at Oxford, adorning a new Impression of the Marmora, in which, such a Work could not pass without due veneration, and would prove a considerable ornament to the designe; and indeed, because the Argument of the Discourse I am entertaining your Honor with, (dedicated lately to the French Kings onely Brother) does prompt me to it, as my very great Obligations, to subscribe my selfe.

Illustrious

Sir,

Your most obedient

Says-Court,
June 24.
1668.

and most humble Servant.

J. EVELYN



TO THE READER.

I did once *think*, and absolutely *resolve*, that I had for ever done with the *drudgery* of *Translating* of *Books*, (though I am still of the *opinion*, that it were a far better, and more *profitable* *Work* to be still *digging* in that *Mine*, than to multiply the number of *ill* *Ones*, by productions of my *Own*) But this small *piece* coming casually to my hands and from an *Author* whose knowledge of the most polite and useful *Arts* has celebrated him *Abroad*; and upon a *Subject* I had formerly bestowed some *Reflections* on; partly, in that *Paralel* of *Architecture* (which from the same *hand*, I not long since publish'd for the *Assistance* and *Encouragement* of *Builders*)

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ers) and partly my *History of Sculpture*; I did believe I might do some service not only to *Architects* and *Sculptors*, but to our *Painters* also, by presenting them with this curious *Treatise*, which does, I think, perfectly consummate that *design* of mine, of recommending to our *Country*, and especially to the *Nobles*, those *Three Illustrious* and magnificent *Arts*, which are so *dependent* upon each other; that they can no more be *separated*, than the very *Graces* themselves, who are always represented to us holding hand in hand, and mutually regarding one another.

The *Reader* will find in this *discourse* (though somewhat *verbose*, according to the *style* of this overflowing *Nation*) divers useful *Remarks*; especially, where he Treats of *Costume* which we have interpreted *decorum*, as the neereſt expression, our *Language* will bear to it; and I was glad our *Author* had reprov'd it in so many instances; because it not only grows daily more *licentious*, but even *ridiculous* and intollerable: But it is hop'd this may universally be reform'd, when our modern

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modern *Workmen* shall consider, that neither the *exactness* of their *designe*, nor skilfulness in *Colouring* has been able to defend their greatest *Predecessors* from just reproaches, who have been faulty in this particular: I could exemplifie in many others whom our *Author* has omitted; and there is none but takes notice what injury it has done the *fame* of some of our best reputed *Painters*; and how *indecorous* it is to introduce *Circumstances* wholly improper to the *usages* and *Genius* of the *Places*, where our *Histories* are suppos'd to have been acted: This was not only the fault of *Bassano*, who would be ever bringing in his *Wife*, *Children*, and *Servants*, his *Dog* and his *Cat* and very *Kitchen-stuff*, after the *Paduan* mode; but of the Great *Titian* himselfe; *Georgion*, *Tintoret* and the rest; as *Paulo Veronese* is observ'd also to have done in his story of *Pharaohs* Daughter drawing *Moses* out of the *River*, attended with a *Guard* of *Swisses*; this puts me in mind of that piece of *Malvogius* in His *Majesties Gallery* at *Whitehall*, who not only represents our first *Parents* with *Navils* upon their
bellys

To the Reader.

bellys, but has plac'd an *Artificial* stone-Fountain carv'd with *imagerys* in the midst of his *Paradise*. Nor does that excellent and learned *Painter Rubens* escape without being perstring'd, not onely for making most of his *Figures* of the shapes of brawny *Flemings*, but for other *sphalmata* and *circumstances* of the like nature; though in *some* he has acquitted himself to admiration in the due observation of *Costume*, particularly in his *Crucifixes*, &c. as I might largely exemplifie: *Raphael Urbino* was doubtless one of the *first* who reform'd these inadvertency's; but it was more conspicuous in his *latter*, than in his *former* piece.

As for *Michael Angelo*, though I heartily consent with our *Critic* in reproving that almost *idolatrous* veneration of his *Works*, who had certainly prodigiously abus'd the *Art*, not only in the *Table* this *Discourse* Arraigns him for; but several more which I have seen; Yet I conceive he might have omitted some of those *imbitter'd* reproaches he has revil'd him with, who doubtless was one of the greatest *Masters* of his time: and (however he might succeed
as

To the Reader.

as to the *decorum*) was hardly exceeded for what he perform'd in *Sculpture* and the *Statuary Art* by many even of the *Antients* themselves, and happ'ly by none of the *Moderns*, witness his *Moses*, *Christo in gremio*, and several other *Figures* at *Rome*; to say nothing of his Talent in *Architecture*, and the obligation the *world* has to his memory, for recovering many of its most *useful Ornaments* and *Members*, out of the neglected *Fragments* which lay so long buried; and for vindicating that *Antique* and *Magnificent* manner of *Building*, from the trifling of *Goths* and *Barbarians*.

The next usual reproach of *Painting*, has been the want of *judgement* in *perspective*, and bringing more into *History*, than is justifiable upon one *Aspect*, without turning the *Eye* to each *Figure* in particular, and *multiplying* the *points of Sight*; which is an *error* into which our very *Author* (for all the pains he has taken to magnifie that celebrated *decision* of *Paris*) has fail'd in: For the knowing in that *Art* do easily perceive, that even *Raphael* himself has not so exactly observ'd it; since
instead

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instead of *One* (as *Monsieur de Cambray* takes it to be, and as indeed it ought to have been) there are no less than *four* or *five*, as *du Bosse* has well consider'd in his late *Treatise* of the *Converted Painter*; where by the way also, he judiciously numbers amongst the faults against *Costume*, those *Landskips*, *Grotesq's*, *Figures*, &c. which we frequently find (*Abroad* especially, for in our *Countrey* we have few or none of those graceful supplements of *Steeple*s) painted *Horizontally*, or *Vertically* on the *Vaults* and *Ceilings* of *Cupolas*; since we have no examples for it from the *Antients*, who allow'd no more than a *Frett* to the most magnificent and costly ones which they erected.

But would you know from whence this universal *Caution* in most of their works proceeded, and that the best of our *Modern Painters* and *Architects* have succeeded better than others of that *Profession*: It must be consider'd that they were *Learned men*, good *Historians*, and generally skill'd in the best *Antiquities*: Such were *Raphael*, and doubtless his *Scholar Julio*; and if *Polydore*

To the Reader.

lydore arriv'd not to the glory of *Letters*, he yet attain'd to a rare *habit* of the antient *Gusto*, as may be interpreted from most of his *Designs* and *Paintings*: *Leon Baptist Alberti* was skill'd in all the politer parts of *Learning* to a prodigy, and has written divers curious things in the *Latine-tongue*: We know that of later times, *Rubens* was a Person universally *studied*, as may be seen in several *Latine Epistles* of his to the most famous *Scholars* of his *Age*: And *Nicholas Poussin* the *French-man*, who is so much celebrated, and so deservedly; did, it seems, arrive to this *Culture*, by his indefatigable industry: as the present famous *Statuary Bernini*, now living, has done to so universal a *Mastery*; that not many years since, he is reported to have built a *Theater* at *Rome*, for the adornment whereof he not only cut the *Figures* and *Painted* the *Scenes*, but writ the *Play*, and *Compos'd* the *Musick* which was all in *Recitativo*: And I am perswaded that all this is not yet by farre so much, as that *Miracle* and *Ornament* of our *Age* and *Countrey* *Dr. Christopher Wren* were able to perform

if

To the Reader.

if he were so *dispos'd*, and so *encourag'd*; because he is *Master* of so many admirable *Advantages* beyond Them.

I alledge these *Examples* partly to *incite*, and partly to shew the *Dignity* and vast *Comprehension* of this rare *Art*; and that for a Man to arrive to its *utmost* perfection, He should be almost as *universal* as the *Orator* in *Cicero*, and the *Architect* in *Vitruvius*: But certainly some tincture in *History*, the *Optics*, and *Anatomy* are absolutely requisite, and more (in the Opinion of our Author) than to be a steady *Designer*, and skill'd in the tempering and applying of *Colours*, which amongst most of our Modern *Workmen*, go now for the onely *Accomplishments* of a *Painter*.

I had once thoughts to have added the *Stamps* and *Prints* themselves, which our *Author* does so *critically* discourse upon; but then considering, that as this *Piece* is of most *use* to the *Virtuosi*, and that such as are *Curious*, must needs already be furnish'd with them; and that it had been doubtless impossible to have
procur'd

To the Reader.

procur'd *Originals* sufficient to adorn this *Impression*, and would have immensely exalted its *price* (I my self having been offer'd *Twenty shillings* but for *one* of them) I soon laid those intentions aside: Besides that our *Author* has also publish'd his *Book* *without* them, and to have gotten them well *Copied*, had been equally difficult.

J. EVELYN.

A N



ERRATA

To the READER.

PAge 1. line 15 r. *parallel*. p. 4. 17. r. *former pieces*.

ADVERTISEMENT.

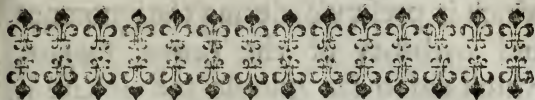
Sub tit. Attitudo, l. ult. r. the Italian says Attitudine.

PREFACE.

P. 3. l. 9. r. *ingenuously*. 7. 3. *put on*. 14. *Continue*. 8. *penult.* r. *diminution*. 9. l. 1. *add*, but for times. 13. 6. *none of the best*. *ibid.* 16. *add*, numerous Assembly. 14. l. *ult.* r. *I despise it*.

In the BOOK:

Page. 4. line. 15. r. *Worthiest*. p. 9 l. 11. *dele as. ibid.* 20. *add*, and regular. 36 14. *dele by*. 43. 1. r. *situated* 44. 17. *situation*. 49. 14. for *Piew* r. *Piece*: 59. 12 r. *Which we. ibid.* r. *their own Nature*. 82. 12. *School* 84. 1. *Timantes*. 85. *ult.* r. *Memoires*. 86. 14. *Price*. 90. 8. r. *drole and fantastic. ibid.* l. *antepenult.* r. *gentileness*, and so in p. 115. l. 1. *pag.* 116. 18. for *where*, r. *were*. 126. 5. *dele the*. 129. 22. r. *Noblest*. l. 27. *Oeuvre*. 130. 7. r. *these Works, &c.* The rest are *litteral*, and *pardon'd with less violation to the Sense*.



A N

I D E A

of the *Perfection*

O F

P A I N T I N G .



Is a very subtle and curious *Enquiry*, to know, from whence it should come to pass, that the *Art of Painting* is so much degenerated from that perfection, which it once obtain'd, and how it happens, that considering the weakness of its productions, compared with those admirable *Master-pieces* of the *Antients*, it seems of late to present the World with nothing but the meer *shadow* and *phantosmes* of it ?

For my own part, I conceive, the principal cause of its decadence to have proceeded from that little esteem

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which it preserv'd, during the ignorance and barbarity of the *Lower Empire*, which did so far ignoble and debase it of its pristine Honour; that instead of that preheminance which it then held amongst the *Sciences*, it is now reduc'd and reckon'd amongst the most vulgar *Trades*; sufficient to let us see, how much the spirit and *Genius* of these latter *Ages*, have declined, in which the rare Inventions and Lights of this Divine *Art* are, for want of encouragement, almost totally extinguish'd.

However yet, that good *Genius*, which by a certain providence of *Nature* does still preside over Noble things, has always furnish'd us with some excellent *Men*, preserving, as it were, some *Seeds* of them from time to time: But as we find it in *Trees*, and even in the most perfect Bodies, that they attain not to their consummate forme upon the sudden, and till after many years; notwithstanding which they are yet obnoxious to destruction every instant, without any means of restauration, but the same from whence first they sprung: even so it is in the productions of *Wit*, which coming once, through negligence, to be lost, or oppress'd under the Tyranny

ranny of evil *Government*, never recover themselves but by a long and laborious re-search; so, as 'tis really prodigious; that in the *Age* of *Leonardo da Vinci*, and *Raphael* (who were the *Protophenes* and *Apelles's* of the *Modern Painters*) we should see the *Art* revive again with so much vigour, and flourish in so short a space. For *Painting* is none of those simple Arts, which *Chance* does now and then present us with, without any disquisition, and which every one may light on without an extraordinary Talent, or study to attain them.

There is happily nothing of *Ingenious* amongst *Men* of more *sublime*, and whose Perfection is more difficult to attain, than *that* of *Painting*, the Noblest Instance which humane wit can boast of: 'Tis therefore plainly an insupportable abuse, to obscure and confound her amongst the *Mechanical Arts*; since she is established upon a *demonstrative Science*, infinitely more enlightened and reasonable, than that Pedantick *Philosophy*, which produces us nothing but frivolous *Questions* and uncertainties, whence some have styl'd it, *The Art of Doubting*, a sterile and idle speculation; whereas *Paynting*, founded

upon the real *Principles* of *Geometrie*, makes at once a double *demonstration* of what she represents: But it will indeed require different *Eyes* to contemplate and enjoy her Beauty intirely: For the *Eye* of the *Understanding*, is the first and principal *Judge* of what she undertakes.

It will, in my opinion, be necessary therefore, in order to the restauration of her Honour, to evince by undeniable reasons, that she is still as worthy of the rank and dignity, which she formerly posselt amongst the *Greeks*, the worthies of *Genius's* that ever Nature form'd, and that the shameful desertion, which has since arriv'd her, could proceed from no other cause but an universal depravation.

She has moreover had this particular misfortune, that all the *Writings* and *Works* which should contribute to her *Instruction*, and that divers excellent *Painters* had long since publish'd for the better intelligence of their *Art*, have been buried and lost by tract of time. Nor is it strange, that this accident has more concern'd them, than all that has happen'd to the *Books* of *Orators*, *Philosophers*, *Historians*, and di-
vers

vers others; since 'twas sufficient for them to find out People that could transcribe them again, and by that means continually replenish their *Libraries*; whereas, for the *Writings* of our great *Master-Painters*, the *Copists* were of necessity to be good *Designers*, and knowing in the *Matter*, which they transcribed, to be able but to accomplish a very few *Volumes* in a great deal of time; so as one could hope for no better event than what is come to pass, by reason of those tedious and very difficult *Figurations*, which go to the composure of its principal, and most essential Parts, as may easily be deduc'd from that *Treatise* of *Leonardo da Vinci*, which it had been impossible to have explain'd, without the advantages of the *Art* of *Graving*, and of *Printing*, which this latter *Age* of ours has produc'd.

The same unhappiness arriv'd to *Architecture*: All the *Antient Books* of it being utterly lost, that single work of *Vitruvius* being only excepted, which is very defective too, for want of its *Profiles* and *lineal Demonstrations*, which this *Author* set forth in a particular *Volume* that is perished; but which was to have been the *Crown* of all his la-

bours; though we may yet affirm, that the *Moderns*; persueing his steps, have made that Glorious and Magnificent *Art* to flourish and revive again.

In my opinion, one might render the same service to that of *Painting*; since we have a *Philostratus* to our guide in so worthy a designe: But as *Architecture* is more gross and material in what it undertakes; the *Solidity* of it, which constitutes one of its very *Principles*, has honour'd it with some preeminence, even above *Painting* it selfe. It stands *firm*, and has continu'd many of its productions, which wonderfully supply the defect of those *Books* that are lost; whereas *Painting*, which is, as it were, altogether *Spiritual*, has not been able to furnish us with such permanent monuments. And yet for all this, she has within these two *Ages* reviv'd with so much vigor, as if she had receiv'd the very same assistances. And truly, she seems to me to have been the *Restauratrix* of *Architecture*; since we find, that almost all the first *Masters* of that *Profession* were also great *Painters*; such as *Bramante*, *Baldassar Petrucci*, *Raphaello*, *Julio Romano*, and several more, which is no other
then

then the result of being able to *designe* well, which is in truth the veritable *Principle* and only *Basis*, not of *Painting* alone; but, as one may well affirm, the universal *Organ* and *Instrument* of all the politer *Arts*.

'Twas a singular felicity and advantage to the re-establishment of this rare *Profession*, that its *Mechanical* part did preserve it selfe so intire; in which particular I conceive we have nothing more to desire of the *Antients*. On the contrary, the very use of *Oyl* only, which the *Moderns* have discover'd, does infinitely advance it. Add to this, its refining on Colours; and their improvements to that multiplicity of different kinds, as even superabound, and are more than necessary; so as now a man needs only to understand, and be well vers'd in what this excellent *Talent* of the great *Masters* of *Antiquity* consists, and the prodigious Effects, which *Historians* report of them in their *Works*. Nor is this a thing so difficult to resolve; since by that only *Treatise* of *Leonardo da Vinci*, one may easily make it out, that a *Painter* well instructed from his Youth in all the necessary *Precepts* so methodically prescrib'd in the first

Chapter of his *Book*, cannot fail of proving to be an able Man in the *Profession*: but if to this, *Nature* likewise favour him with the *Genius* of the *Art*, which consists in a certain vivacity and flowing of *Invention* and *Grace* (which all the study in the World will never attain) he must then of necessity be *excellent*. And if his *Works* perfectly conform to the *Rules* of the rest of that exact *Dissertation*; one may safely pronounce as much of his *Pieces* as of those of *Apelles* himselfe, *Zeuxis*, or *Parrhasius*. But forasmuch as our *Author* put not the last hand to his *Book*, but left it us imperfect; or the Project rather of a more finished *Composure*; which he had under contemplation; I shall here adventure to set down some general *Notions* and *Observations* for the supply of what seems most *defective*.

Supposing then, that all *Arts* whatsoever have their *Fundamental Principles*, the knowledge whereof is absolutely necessary for those who intend the *Profession*, and that *This* of *Painting* is superior to the rest, and consequently more difficult: It is not to be expected, there should any considerable progress be made without a due and perfect

perfect cognisance of those *Principles*; and they consist of no mean speculations, *Perspective* and *Geometry*; without which, a *Painter* can never emerge good *Artist*.

Seeing now, it is not enough, that to the forming an able *Painter*, he be learned in these two Points alone (which *study* will soon accomplish) without three or four other more curious *Qualities*, which he ought to be *Master* of; but which are not usually attain'd to without a singular favour of *Nature*; it happens that there appear so very few good *Workmen* amongst the multitudes of this *Profession*, that it may well be verified of *Them*, which was said of the *Poets*; That a *Painter* is so *born*, not *made*; and really their *Genius* is so conform, as it became *Proverbial*; That *Pi&cture* was *mute Poesie*, and *Poesie* *vocal Painting*. The reason of which will appear very obvious in the ensuing periods, where we shall Treat of the different *Talents*, which necessarily concur to the production of an accomplished *Painter*.

Those renowned *Antients* who exalted the *Art* to its utmost perfection, and rendred it so famous, observ'd in their Works *five*
particulars

particulars exactly, as so many *Fundamental Principles*, without which, *Painting* is nothing but a meer *Chymera* and confusion of *Colours*. But before I proceed to the *parts*, I must first defer the *honour* of this Observation to that Learned *Hollander*, *Francis Junius*, who about *Five and twenty years* since, publish'd a Noble *Treatise* of the *Painting of the Antients*, wherein the *intire History* of this *Art*, from the *original* to its utmost *perfection*, is rarely deduc'd; and were not the *Book* in *Latine*, and by that means much conceal'd from most of our *Painters*, I should satisfy my self to refer them to the *Author*. See what he writes at the beginning of his *Third Book*.

The *Antients*, says *He*, constantly observ'd these *Five Parts* in all their *Works*.

1. *Invention*, or the *History*.
2. *Proportion*, or *Symmetrie*.
3. *Colour*, (wherein is also contain'd the just dispensation of the *Lights* and *Shades*.)
4. *Motion*, in which are expressed the *Actions* and *Passions*.
5. And lastly, the *Collocation* or regular *Position* of the *Figures* of the whole *Work*.

But

But *these* four being Treated of in so *general* Terms, that it were almost impossible, our *Workmen* should derive the Fruit and Instruction which is so necessary for them to practise; I will here explain them in Order, and more at large, and endeavour to render them intelligible, both by *Reasons* and *Examples*.

OF INVENTION.

I. PART.

INvention, or the *Genius* of *Historizing* and framing a Noble *Idea* upon the *Subject* one would *Paint*, is a particular *Talent*; not to be acquir'd by Study or Labour; but is properly a certain *ardor* exciting the *Imagination*, prompting and enabling it to *Act*. And as this part of *Invention* has Naturally the *preheminance* in the *Nature* of *things* (since it would be ridiculous in a *Painter* to prepare his *Colours* and his *Pencils*, without resolving before hand, what to *Paint*) so does it more than any other, discover the *quality* and *force* of the Spirit; as whether it be *pregnant*, *judicious*, and *exalted*; or, on the contrary,

ry, barren, confus'd, abject, and plainly
repent.

OF PROPORTION.

2. PART.

AS touching *Proportion*, (*i. e.*) the
Symmetrie and *Congruity* of the
whole to its *parts*; 'tis sufficiently easie
to attain, there is no great difficulty
in it, and therefore the ignorant are
without all excuse; since it may be
gain'd with very little pains, and by o-
perations purely *Mechanical*: but the
only way to arrive at its perfection,
and be perfectly acquainted with it, is
to pass through *that* of *Geometrie*, which
is indeed the source and original of all
the *Arts*. Now amongst the *Painters*
and *Sculptors* of the *Antients* who have
most excell'd in this, *Pliny* and *Quin-*
silian, and others, principally instance
in *Parrhasius*, *Praxiteles* and the fa-
mous *Asclepiodorus*, to the exactness
of whose *Proportions*, the most cele-
brated *Apelles* would always subscribe.

OF COLOURING.

3. PART.

BY this third Particular, which is that of *Colouring*, you are not only to understand the *Painting*; since this *Talent* (though truly very important) must yield to the Science of *Lights* and *Shades*, which is a certain Branch of *Perspective*, in which the *Center* of the *Luminous* body represented to the *Eye*, and the *Section*, which the beams make upon the *Plan*, or any other *superficies*, precisely expresses the *Contours* and exact *form* of the *body* so illuminated; and therefore, whoever is Master of this remark, furnishes himself with several commodious ways, how to put any thing into *Perspective*, even the most capricious and conceited, such as we sometimes encounter upon irregular *Surfaces*, and that appear so surprising and difficult to those, who comprehend not the *secrets* of it.

OF MOTION and
EXPRESSION.

4. PART.

BUT as the *three first Parts* are highly necessary for all *Painters* in general; this *Fourth*, which concerns the *Expression* and *Motion* of the spirit, excells them all, and is indeed admirable; for it gives not only life to *Figures*, by representing their *Gestures* and *Passions*; but seems likewise to make them *vocal* and to *reason* with you. It is from hence, a Man is enabl'd to judge of the worth and abilities of a *Painter*; for such an *Artist* paints *Himselfe* in his *Tables*, and represents, as in so many *Mirroures* and *Glasses*, the temper of his own *humour* and *Genius*.

There is none but easily perceives, by paralleling the *Compositions* and *Figures* of *Raphael*, with those of *Michael Angelo*; that the *First* was the very sweetness of *Grace* it self; whereas, on the contrary, *Mic. Angelo* was so rude and unpleasing, that he retain'd not so much as any regard to *Good-manners*.

This

This is evident in that great *Work* of his in the *Chappel* of the *Vaticane*; where, being to represent the *Final Judgement* over the very *Altar* it selfe, he introduces certain *Figures* in *Actions* extremely *undecent*; whereas *Raphael* observes a *Modesty*, even in the most licentious of *Subjects*. From hence it is, we may conjecture, how highly important this Talent of *Expression* is in a *Painter*; 'tis really his greatest *Excellency*, and should accordingly be accompanied with a peculiar *Judgement* and *Circumspection*; since by that alone, one may conjecture at the force of his *understanding*, which being far from ever acquiring any renown by his *Works*, whilst he violates the forms of *Civility*, will doubtless, be the scorn and reproach of every Man; seeing the greatest *Libertines* amongst Persons of Condition, generally abstain from lewd and impure expressions; which, though but in passing, as we say (which makes not so lasting impressions as what affects the eye) are taken up only by the dregs and vilest of the *People*. And therefore, a *Painter* who makes profession of so noble and excellent an *Art*, is extremely obliged to Modesty and
good

good Manners in all his productions, and should never pollute his *Pencil* with any *Subject*, but what may endure the *chafest* eyes to behold it; for as he endeavours to render his *Works* famous, and worthy to be sought of all the World; it oftentimes fortunes, that those pieces, which are express'd with too much Liberty, happening to fall into the hands of *scrupulous* persons, never appear in the light, by which means those *Workmen* are deservedly depriv'd of what they most of all affected.

I do not infer from hence, that one should be so precise, as not to endure any kind of *Nudities* whatsoever, and be so peevish and morose, as altogether to neglect both the excellency of a *Work*, and the *History* which they often represent so; or in case they do retain some of them, that they should cloath and cover them, by the hand of some wretched *Dauber*, which not only more defiles the *Picture*, but renders it more ridiculous: But I would shew our *Painters*, what are the Rocks and Shelves they ought to avoid in that which concerns *Expression*: For though this *Animadversion* may at first seem but impertinent; since commonly

monly our *Wits* and *Actions* are more vigorous and inventive upon such occasions; yet when men shall seriously reflect upon the indignity and vileness of the *Liberty* which some of them assume; and consider, how much more easie it is to succeed in those *wanton* representations, than in more worthy and *Heroic* Subjects; (as 'tis easier to make one *Laugh*, than to make one *Admire*) Men will but despise their extravagance and brutality: And in effect, they are never seen but in obscure *Corners*, as ashamed to behold the Light; or in the houses of *lewd* and *abandoned* Persons, who feed themselves with such impurities. If therefore a *Painter* would consult the honour of his *Profession*, let him endeavour to pursue more Noble *Ideas*, and hold it for an assured *Maxime*, that *there is nothing praise-worthy which is dishonest*. Be this then spoken for *prevention*, and, but by the way, till I come to the more particular applications, and examine exactly what may farther concern this *Advice*.

Of the Regular Position of Figures

5. P A R T.

BUt in the first place, let us dispatch what we have to offer, touching the due *Collocation* and *Position* of *Figures* in a *Piece*; since it is the *Base* and *Foundation* of the whole *Edifice* of *Painting*; or, as I may term it better, the *Ligature* of all those *four Parts* we have hitherto discours'd upon; which without *this*, have neither *Form*, nor indeed, *subsistence*. For as it is not sufficient in an *Architect*, to have amass'd together, and made a vast provision of *Materials*, nor even to have assign'd each *Member* of his *Building* its particular form, unless he also skill how to *dispose* of them all in their proper *places*; Nor that a *Sculptor* should carve out each *Member* of a *Statue* with just and due *Proportion*, without he know how to unite them in their natural *Postures*, and not place an *Arm* where a *Leg* should stand, nor the *Foot* where should be the *Hand*; but he must not so much as take one *hand* for another, nor the *left Leg* for the *right*, which would be to
form

form a *Monster* instead of a *Man*. In like sort, a *Painter* would be found to work in vain, and loose his time, if when he has laudably pass'd through the first *four Parts*, he should fall short of this *last*, in which the whole *Eurithmie* and perfection of the *Art* consists.

It were the same folly to *Invent* and *Compose* a *Subject*, to have studied the *Beauty*, and just *proportion* of every *Figure*; to emerge as an able *Colourist*, and know how to give the *Lights* and the *Shadows* to each *Body*; their *taints* and natural *Lustre*, nay, and withal possess that *Divine Talent* of expressing the very *Motions* and *Passions* in his *History*, (which is the *soul* of *Painting*) if after all these noble accomplishments, he be ignorant, how to give his *Figures* their due regular *Positions*.

We do therefore conclude, that if those *other*, or all of them united, or asunder, are advantageous to a *Painter*; this *last* which we have spoken of, is absolutely necessary. For though a *piece* may possibly not answer in every part; some *one* of the former requisites be weak, nay, in some measure, defective in all of them; yet, if this *last* be well perform'd, the *Work* will always deserve

The perfection of Painting.

esteem, and credit the *Painter*. *Order* is the source and *Principle* of *Science*, and as it concerns the *Arts*, has this of peculiar, and to be admired, that it is the parent of all *Beauty*, imparting its graces to the meanest productions which it renders considerable.

Let us then consider a while, in what *this* so important, and indeed accomplished *part* consists, which not only compleats a *Painter*, but comprehends in it whatsoever the whole *Art* has of *Scientific*, and emancipates from the indignity of the *Mechanicks*, to give it place even amongst the *Sciences* themselves.

Our *Geometricians*, who are the genuine *Masters* of this *Question*, and can best explain it, have nam'd it *Optica*, by which term they would signifie, that 'tis an *Art of seeing by our Reasons and Eyes intellectual*; for 'twere impertinent to imagine, that our *corporal Eyes* alone should be capable of so sublime an operation as to pretend themselves judges of the Beauty and perfections of a good *Picture*, whence a thousand absurdities would ensue. And should the *Workman* think to imitate things according to their *external* appearance; 'tis certain, that if he place them *ill*, he
represents

represents them so, and will form but an ill resemblance of them; so as before he takes the *Crayon* and the *Pensils* in his hand, he should first adjust his *Eye* with his *Reason* by the *Principles* of *Art*, which teaches us to behold things, not as they appear in *themselves* only, but as they *ought* to be; and it were a fault unpardonable to paint them precisely as they are seen, how *Paradoxical* soever the assertion seems.

Now this so necessary *Art*, which the learn'd call *Optical*, Painters and Designers *Perspective*, prescribes us infallible *Rules* of exactly representing upon any surface (be it *Cloth* or *Table*, a *Wall*, *sheet* of *Paper*, or the like) whatsoever is *visible* at one view or aperture of the *Eye*, without changing our place.

I shall not here insist upon the *Principles*, and various *Methods*, which the *Masters* of the *Art* have invented for the execution of it, which were to digress from my present *Institution*: But presupposing my *Reader* competently knowing in it, shall shew him here by divers *Instances*, and a *Critical* examen of sundry *Pieces* engraven after *Raphael* (the most renowned certainly of our *Modern Painters*, and most accurate

in his *Works*) of what importance this *Perspective*, or regular *Collocation* of *Figures* is; since by *that*, a man may precisely determine, and pronounce definitively what is *well* or *ill* done in a *Picture*. Nor let any impute it a presumption, if in this survey, which I pretend to make of *Prints*, I spare not even *Raphael* himself, where I find him defective; since, it is neither my purpose to injure or flatter any man; besides, many of the *errors*, which I take notice of, may possibly proceed from the impertinence and ignorance of the *Graver*, who perhaps have abus'd, or altered the *Original Drawing*; as I have frequently observ'd, that the *Prints* of *Andrea Mantegna*, and *Albert Durer*, which were cut by their own hands, appear'd a great deal more regular and just, than those of *Raphael*, which had not the same advantage. And if the manner of those two great *Painters designs*, had been as pleasant, and noble, as they were accurate, their *stamps* had been without comparison; those only excepted, which *Marc. Antonio* executed by the direction of *Raphael*, who took extraordinary care, not only to furnish him with *Drawings*, extreamly finish'd, but

instructed

instructed him likewise in the very *Graving* of them; so as one would esteem those Papers of *Marc. Anthony*, amongst the greatest curiosities that *Painting* has produc'd of the kind. And it were to be wish'd, for the *Virtuosi's* sakes, that the same hand had *Grav'd* all that are to be found after this great *Master*; at least, those larger *Compositions* of his which are painted in the *Vaticane*, the *Capitol*, and divers other places at *Rome*, as the *Battails* of *Constantine* against *Maxentius*; the *School* at *Athens*; the *Assembly* of the *Fathers* and *Doctors* of the *Church* about the *Sacrament*, with several more, which *ill-Gravers* have wretchedly abused.

To fix our *Critic* then on a favourable *Augure*, I suppose, it will redound both to the Glory of *Raphael*, and our own satisfaction; to begin with good *Examples*, and to propose *Four* or *Five* of the best of *Marc. Antonios*-pieces, as *Antipasts* of the rest; that from what we shall observe from those which follow, we may the better judge, how great a misfortune it is for a *Painter* to fall into the hands of ill *Gravers*, and how infinitely our loss has been, that so many excellent *Works* of the same

Genius, have been so vilely lamed under their *tools*.

The First Stamp.

The JUDGEMENT of PARIS.

THe very *First* sheets which carried the name of *Raphael* out of *Italy*, and that shewed all the *Painters* of his *Age*, who was their *Coriphæus* and *Captain*, was that noble and famous *Print* of the *Judgement of Paris*; in which, *Raphael* made so happy an *Essay*, both for his own, and his Scholar *Marc. Antonios* reputation, that from thence forward he continu'd him in the same *Employment*; and for that end, expressly design'd him several other rare things, which probably we had never seen, but upon this *occasion*, because he never did *paint* them.

Let us now examine in the *Figures* of this *Stamp*, whether our *Painter* have sufficiently acquitted himself in our *five Fundamental* points; and that we may proceed orderly in the research, commence at the *First*, which is the *Invention*; But forasmuch, as it is absolutely

lutely necessary, e're we can rationally discuss it; to understand the circumstances of this *Poetique-History*, we shall briefly repeat it.

Paris, Son to King *Priamus*, being soon after his *Birth* expos'd on Mount *Ida*, and there abandon'd to the wild *Beasts* (by reason of the funest *dream*, fatal indeed to his *Country*, which his Mother *Hecuba* had of him, during her great belly) happen'd to be taken up by one of the *Country Shepherds*, who bred him up as his *Son*. This young *Prince* (unknown of his *Foster-Father*, and indeed to himselfe) by a strange and secret virtue of the *Royal-bloud* in him, became so accomplish'd in his *Youth*, as to surpass all his other *Contemporaries* in Strength, Beauty and Address, and in summe, in whatsoever was esteem'd most *qualified* amongst them. Hitherto, it holds some resemblance of a true *History*; but the *Poets*, who are somewhat neer of kin to the *Painters*, have refin'd upon all this, and mingled it with several capricious fancies; and pretend, that once upon a time, as all the *Deities* were invited together to the *Nuptials* of *Peleus* and *Thetis*, the Goddess *Discordia* only ex-

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cepted; this malicious *Lady*, in revenge of the affront, secretly convey'd amongst the Crowd that were at the wedding, a *Golden-Ball*, upon which there was engraven, *Be it given to the Fairest*.

Mercury, the busiest of all the rest, perceiving the *Ball*, catches it up, and reads the words aloud; which inflam'd all the *Goddesses* (emulous, who should be counted fairest) with so burning a jealousy, that *Jupiter* himself refus'd to decide the controversy, fearing to displease his Wife *Juno*, should he pronounce in favour of any of the rest; or at least, be suspected of Interest. The only Rivals of *Juno*, were the fierce *Minerva*, and the lovely *Venus*; so as the difference being by mutual consent of the Competitors, referr'd to the decision of the *Royal-Shepherd*, (who was in those days himself a handsome Youth) *Mercury* was immediately dispatcht from *Jupiter* with the *Apple or Ball*, with order to deliver it to *Her*, who of the Three, *Paris* should judge to be the *Fairest*.

You have here, what *Raphael* intended to represent by this *Designe*, wherein, for a general consideration, and almost

almost ever a *necessary* one; he has plac'd the principal *Figures* of his *Story* in the *Center* of his *Ordonance*; and that with admirable variety both of *Aspect* and *Expression*. There, you may behold *Minerva*, fill'd with *disdain* for missing the *Prize* she pretended to, turn her *back* upon her *Judge* with a malicious regard: *Venus*, in whose favour the *Sentence* was pronunc'd, stands in the middle of her two *Rivals*, and receiving the *Symbol* of her *Victory* with a *Modesty*, accompanied with a marvelous Grace: The *Painter* has made her be seen by a side *Profile*, as the most advantageous to discover the shape and regularity of each part of a beautiful face. *Juno*, the haughtiest of all the rest, intriged with despite, that she had not the preference, seems altogether transported with rage at poor *Paris*, who appears not for all this the least concern'd, but continues sitting as becomes a *Judge*, pronouncing *Sentence* with the *Fatal-Apple*, that soon after occasion'd those tragical disasters amongst the *Greeks*, and concluded in the total subversion of *Troy*, which was the place of his *Birth*.

This last *Goddeſs* presents her self in
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front, as the most *confident* of the *Three*; and *Raphael* has expressly design'd them all with different *aspects*, to make as great an emulation, even between his own very *Figures*, as possibly he was able. I observe likewise in that of the Shepherd *Paris*, a certain variety in the *Profile* from that of *Venus*; for where this fair *Deesse* discovers a little of her breast, *Paris* on the other hand, shews a part of his shoulders side-long; so extraordinary a care our *Painter* took, that each part of his *piece*, should have something diversified.

Besides these *Four*, by which indeed the whole *History* had been sufficiently illustrated, he has yet introduced *Mercury* (having finish'd his Commission) in a posture of returning to carry back the news of the event to *Jupiter*, who that happy *person* was, that obtained the Victory.

After this, the rest of the *Composition* is nothing but a *Poetique* expression of the *Genius* of the *Painter*, to enrich the *Ordonance* of his *Table*: For the *Nymphs* with their *Cruses*, and the two naked Men, who sit neer them with Bull-rushes in their hands so unconcern'd with what passes, relates

relates only to Mount *Ida*, which abounds in *Rivers* and *Springs* of Water; and 'tis evident, that he whom you see leaning upon the Bank, is the River *Xanthus*, which washes the very walls of *Troy*; next to him, is the River *Simois*, both whose *Sources* rising in the same Hill, with their frequent Meanders refresh the large and irriguous *Campanias* of the *Troada*, and at last unite themselves at the mouth of the *Hellepontic* sea, neer the *Sigean* Promontory.

Now, as there is not the least particular, in this whole *Composure*, which our *Painter* has not mannag'd with admirable, address to shew that Mount *Ida* was of an exceeding height, and abundantly fertile; he discovers a *part* of it only, which successively ascending towards one of the *Angles* of his *piece*, and being not only already parallel with, but even piercing some of the very *Clouds*, makes one thence easily to conjecture its prodigious altitude. The plenty of *Trees* and *Cattel* which adorn it, speaks also its great fertility: But of all this *Representation*, the most difficult to interpret, is that which passes amongst the *Gods* in the *Clouds*: For
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at one hand you have *Jupiter* sitting on his *Eagle*, arm'd with *Thunder*, born up of one of the *Winds*, and accompanied by *Diana*, and two other *Deesses*; and on the other part, *Apollo*, (the brother of *Diana*) environ'd with his *Zodiac*, and attended by two young *Cavaliers* (whom I suppose to be *Castor* and *Pollux*, the Brothers of *Hellena*) hastning to meet *Jupiter*, and seeming to be plac'd there as a kind of *Prognostick* of the *Catastrophe* which this jealous contention produc'd, and which soon after kindled so dire a Flame against the unfortunate *Umpire*, that it reduc'd both his *House*, his whole *Race*, and his *City* into ashes; and made so strange a discord, even amongst the *Deities* themselves, that every one of them siding with his own passion, band-ed such a League in *Heaven*, as was not ended till *ten* years after.

The rest of the *Fable*, for containing little that concerns our *Piece* in it, I need not explain here; and haply, I may already be thought over tedious; but I have expressly enlarg'd, that after we have well consider'd in the *Print* all these observations; and that there is nothing in the entire *Composition* but
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what is essential to the *Subject*; the *Idea* and freedom of our *Painters* invention, may appear with the more lustre and advantage; for seeing, that in so small a space, at one view, and with so few *Figures*, he has shew'd us such a consequence of varieties, we must needs the more admire the force of his *Invention*, which is the *Talent* we so much celebrate, and the *first* Member of our present disquisition.

The *Second*, which concerns the *Proportion* of the *Figures*, will not require any large discussion; 'tis too apparent to those who look with *Painters* eyes: we may only observe in passing, what a judicious difference *Raphael* has assign'd to every one whom he Personates, as their particular qualities distinguish them: for the three *Godesses*, being the most illustrious and principal ones of his *Piece*, he makes of a more august and stately *Mine* than the rest,

The Shepherd *Paris*, *Mercury* and *Apollo*, discover a more light and Airy proportion, such as the *Italians* would call *Svelta*. The two Rivers are made more robust and heavy; and the Fountain *Nymphs* fatter than usual,
to

to denote their fertility and abundance.

The *Third* Division, which imports the projection and disposure of the *Shades* and *Lights* upon the *Objects*, needs as little particular enquiry into, as the former; since it is generally very regular. We shall only take notice of a certain *licence*, familiar amongst *Painters* upon such occasions; which is, that *Apollo* (who signifies the *Sun*, and consequently the Fountain and Center of the universal Light) appearing here in humane shape but as a particular *Figure* of the story, does not only impart no *light* to the rest of the *Figures*, but receives both *light* and *shadow* with the other, as the point requires, which our *Painter* has given to his *Table*.

Touching the *Fourth* Part, which is the *Expression*, that admirable and peculiar Talent of *Painting*, which not only discovers what every *Figure* does, and *speaks*, but even what it *thinks* also, a thing almost incredible; I shall likewise pass it over without much enlarging my *discourse*, as having sufficiently examin'd it in the narrative of this *History*; and in particular, where I treat of the *Invention*, and *Intention* of the *Painter*; where I observe no less than

three

three distinct *passions* most judiciously express'd in the *Contentions* of the *Goddesses*; as first *Disdain* in *Minerva*, who turning her back towards her *Judge*, casts a fleer over her shoulder, and lifts up her arme after a very disrespectful manner. In the *second*, which is *Venus* (receiving the *Prize* of her glorious *Conquest*) I remark a certain secret, and bashful complacency, accompanied with all the grace that *Beauty* is capable of. As for *Juno*, she is sufficiently conspicuous, according to the *Poets* description of her, full of *Choler*, *Revenge* and *Arrogancy*, threatening her *Judge* with her very looks, and extending her arme towards him after an extreme audacious and haughty manner. The next is *Mercury*, in a Posture perfectly describing his sedulity and diligence, since he seems both to *speak* and to *move* forwards at the same instant, and that with an address and Meene, which sufficiently denotes his agility, and how proper he is for his Employment. The *Royal Shepherd* in the interim, who is *here* one of the Principal *Personages*, though encompassed with *Divinities*, preserves still a settled Countenance, as becomes a *Judge*;

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may the very *Dog* by his side, neither sleeps, nor importunately barks as *Currs* use to do; but seems as it were to bear some part, and give attention to his Masters *Sentence*. All the other *Figures* of *Rivers*, and *Springs* seem very little concern'd at what passes, as I have already noted.

I confess yet, at first, I once imagin'd, that the *Nymph* who sits so neer the two *Rivers*, and seems so extreamly melancholy, might have been *Oenone* the *Mistress* of *Paris*; and he might well be jealous at what he saw; but her tresses of *hearts* about her head, and the *Water-pot* which she holds, do not quadrate with this conjecture: Above in the *Clonds* the two young *Harbingers* full of heat, and precipitancy, appear as augures of the ensuing *Warr*, which soon overflowed all *Greece*, by the furious resentment of the angry *Godesses*, enraged at their *Fudge*, and by that direful revenge which they express'd against all his *Posterity*, sufficiently cautioning us, how perillous a thing it is, to intermeddle with the affairs and contentions of *Great Persons*.

Those who are knowing in the *Principles* of *Judiciary Astrology*, will find also

also by the *position* of the *Figures* about the *Zodiack*, that our *Painter* was not only expert in placing them in their right order; but that he was likewise skilfull in what concerns the *Figuration* of *Horoscops*, and erecting of *Schemes*: For, pretending to represent those great disasters which were to proceed from this fatal *Contestation*, he turn'd it to the place of *Aries*, which is the *House* of *Mars*, in which *Thunders* and *Coruscations* are ingendred: the next is *Taurus*, the *Domicile* of *Venus*, who is fortunate in that *Sign*; Then succeed the lucky *Twins*, signifying to the *History*, and representing the two young *Cavaliers* who ride before *Apollo*. From these *Particulars* so accurately research'd, we may inferr with how great judgment and art he has compos'd this *Piece*. There is little else considerable, save the *Figure* of *Jupiter* riding upon *Eolus* in an extraordinary garb, accompanied with three or four *Divinities*, the *Lightning* in his hand, and an *Eagle* near him in a menacing posture, as being interested in the *Difference*, which also presages a *Tempest* to ensue.

Let us now proceed to examine how

our *first* and principal *part*, which concerns the *position* of the *Figures* in true *Perspective*, have been observ'd in this Ordonance. Our common *Painters* imagine *Perspective* to be no more than a certain particular manner of representing things in *Architecture*, as they call it; never conceiving that it signifies any thing in *Histories* which are composed of *Figures*, so as this may be: and I confess it does not appear so perspicuous to the eyes of our half-*Paynters*, who do not comprehend it any farther than they are *Mechanically* taught by by a certain concourse of *Lines*, tending to a *poynt* of *sight*, which is the uttermost limit of their skill: But those *grand Masters* who own it for the Universal *foundation* of their *Science*, are curious to observe it in every the minutest *touches* of a *Piece*, as I pretend to *demonstrate* by this *Instance*, which is so much the more commodious for my purpose, as at first sight it seems as if *Raphael* had thought of nothing less in the *Composition* than of *Perspective*: so free and disengag'd it appears from any kind of constraint imaginable; there being neither any *degradation* of the *Plan*, *Buildings*, or other

other form of *Horizon*, from whence those simple practisers of *Lineal Perspective*, can derive the least conjecture how to proceed by in their *Mechanical* way: But these men are to know, that 'tis a most subtile, and refin'd address in *Painting*, to work things exactly *regular* and precise, and yet to *conceal* the *Art*.

Let us begin then first to determine the *point of sight*; since it is as it were, the very *Center*, to which every part of the *Table* has reference; and for that we have in this *Piece*, no *lineal* guides to conduct us; our *Reason* must supply that defect.

The *Subject* of this *History* being chiefly about *Sight*, and *Paris* the Person principally concern'd in it; the *Painter* could not have plac'd the *Visive point* more judiciously, than in the *Eye* of *Paris*, which, for this very cause, he was represented in *Profile*, to shew that there ought to be but *One* only, as *Geometricians* teach us in their *Optics*, where they represent *Vision*, or the function of *seeing*, by a radiated *Pyramis* with an *Eye* fixt upon it.

This establish'd, and rightly understood, we proceed to observe in the *Ordonance* of this *Composition*, that

the *Plan* on which the three rival Goddesses stand, has its *degradation* towards the *Eye* of their *Judge*, towards which likewise all the rest of the *Piece* is converted. Now *Perspective* being an *Art* compos'd of reciprocal proportions, it follows, that from the knowledge of *one* part, one may easily pass to that of *another*; and by this alternative, arrive in fine, to the knowledge of them altogether: so as from this *first point of Sight*, and the consequent *diminution* of the *three* prime *Figures*, we likewise infer *another* essential *point*, exceedingly necessary for such as practise *Designing*; and *this* they usually call the *point of Distance*; because it determines the *Interval* between the *Object* or *Table*, and the *Eye* of the *Spectator*. As for the *right-line*, compris'd between the *point of Distance*, and *that* of the *Eye*, it denotes the *Axis* of the *visual Pyramis*, which is alwayes to remain *fix't*, and *parallel* to the *surface* of the *Plan*, and the *height* of the *Horizon*. This *point of Distance* has certain *regular* and constant *limits*, beyond which it works no effect; for approaching too *neer*, it causes the *Plan* to be so far *elevated*, and the *Diminutions* of the *Figures* come

come so suddenly upon us, that it surprises the *eye*; and, on the contrary, if it be too *remote*, it renders things as much confus'd; so as there is that *mediocrity* to be observ'd, which the skilful in *Optics* have agreed upon in the opening of the *Angles of Equilateral Triangles*. By this general *Maxime*, one may immediately discover, where the precise *term* of *Distance* resides, which we are seeking: And therefore I will dwell no longer upon it; the *particulars* being also so absolutely *important* to those who are already vers'd in the *practise*, though something difficult, I confess, to be conceiv'd by those who never heard any thing of it before.

Presupposing then these first *Operations* dispos'd according to the *Rules of Art*; You are only to consider, whether the *Figures* (as well those which stand after the usual manner upon the *Ground*, as those who are elevated in the *Air*, and amongst the *Clouds*) be plac'd in an *aspect* agreeable to their *Situations*, with regard to the *visual point*; and whether they *diminish*, proportionably to the *degradation* of the *Plan* which they should observe; since it is only in these *two* particulars, that

the whole intention and effect of *Perspective* in a *Painting* does consist. And though they are now adays much neglected by those of the *Profession*; Yet is the *Consequence* of such weight, that whosoever *observes*, or *knows* them not, is *unworthy* the name of a *Paynter*; all *Pictures* defective in *this* part, being both contemptible, and ridiculous in the eyes of intelligent Persons, who instead of *Bodies*, look on them but as so many *Ghy-mara's*, represented without any possibility of *Nature*.

The importance of this *Remark* will be better understood by *Instances* of *Ill-pieces*, than by *that* of which we are now discoursing, wherein all is so regular and conformable to the *Rules* of *Art*: for if we shall examine the first effect of *perspective* in *Figures*, which consists in making them appear *lesser*, or *greater*, according as they are *more* or *less* advanc'd in the *depth* of the *Plan*; 'twill be manifest, that they successively *diminish*; so as from the very *first*, which is that of *Minerva*, compar'd with that of *Mercury* (the farthest off in the *piece*) there is a considerable difference in the *height*: And that of *Venus* and *Juno* is yet more remarkable, though the

Diminution

diminution be *mediocre*, and but *just* to the *distance* which they mutually observe between each other. Easie it were to pursue the *examen* through the rest of the *Figures*, and therefore I shall now pass to the *last*, and most *important* part, which concerns their *Aspect* and *Position* in reference to the *Point* of *Sight*; and that I may proceed *methodically*, and *usefully* in this enquiry, we shall first make some reflections upon these *Axiomes* of *Perspective*.

I. AXIOME.

THe *Point* of *Sight* represents the *Eye* of him who beholds the *Picture*; and this *Point* is the *first*, and *principal* thing to be sought for in a *Piece*, to enable one rightly how to discern, whither it be the *Work* of an *able*, and knowing *Painter*, or of a simple *Practitioner* onely.

II. AXIOME.

THe *Point* of *Sight* is constantly, and precisely the *height* of the *Horizontal-line*.

III. AX-

III. AXIOME.

WHatever appears above the *Horizontal-line*, is seen in the *nether* part; and whatever is plac'd below it, is seen in the *upper*, seeming to ascend and mount as it were towards the *Horizon*.

IV. AXIOME.

Figures of equal *Altitude*, being on the same *Line* parallel to the *Base* of a *Table* or *Picture*, are always equal.

V. AXIOME.

Figures, more or less advancing in the *depth* of the *Plan* in *Picture*, diminish proportionably to the *degradati-on* or distance of the same *Plan*: For *example*; suppose the *Plan* be graduated in a *scale* of *Squares*; the *Figures* shall observe the same *Proportion* one to another, as the graduated *Squares* do, upon which they are placed.

VI. AX-

VI. AXIOME.

Figures, scituated *Parallel* to the *Base* of the *Table* or *Picture*, appear of the same *Aspect* in *Perspective*, with the *Squares* of the graduated *Plan*, upon which they have their position.

Now let us apply these *Axiomes* to every *Figure* of our *Stamp*.

The *Point of Sight* (which is the *first* thing *observable*, as being indeed, the very *Compass* and *Guide* to all the rest) being precisely in *Paris's Eye*; the *Figures* which are aloft in the *Ayr*, as the *Victoria* putting the *Garland* on *Venus*; *Apollo* in his *Zodiaque*; *Eolus*, who seems to support and fore-run *Jupiter*, and other of the *Deities* of his retinue; shew altogether their *Nether-Parts*, according to the *Third Axiome*. Descending then to the *Earth*, towards the *right side*, and most distant from the *Point of Sight*; You have the *Figures* of the *River Xanthus*, sitting, and halfe lying-along the *Base* of the *Picture*; so as by our last *Axiome*, this *Figure* must appear in the same *Aspect* in *Perspective* with the graduated *Square* of that particular place; and therefore as it regards
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the *Point of Sight* (which is here at a considerable *distance* from it) that part of the *Breast* (which according to the Position of the *Body*, could not be discover'd, if it stood directly *opposite* to the *Perpendicular* of the *Point of sight*) shews it-self almost as fully at this interval, as if really the *Figure* had been design'd to stand *fronting*; Whereas now, in relation to the *Plan*, it stands altogether in *Profile* ; the traverse *line* of the *Shoulders* ascending also somewhat towards the *Horizon*, according to our *Third Axiome*. The same may be observed of the *Nymph* sitting neer this *River*, whose *Aspect* (though different as to *Faces*) is yet upon the same *Parallel*, and situation on the *Plan*; both the *one* and the *other* being seen in *Profile* also. For, presupposing one should advance the *Plan* of their *Position parallel* to the *Visual point*; you would find, that as the *Figures* approach'd it, the *Contours* and *out-lines* of each of their *parts*, would *diversifie* successively, without any *alteration* or *change* in their *disposition* and *aptitude*; and so coming at last to be *perpendicularly* opposite to the *point of sight*, would appear exactly in *Profile*, which is in truth, their *proper* and

and genuine *Position* in this admirable piece of *Painting*.

Would you now proceed to place them on the *other side*, or *beyond* the *point of Sight*; the more they incline towards the *left-hand* of the piece, the more they alter the *apparent Forme*, and will come in fine, to an *Aspect* so contrary to their *First*; that the *Figure* which *here* discovers part of the *Breast*, will *there* turn its *back* to you, and so would the other also.

The knowledge of this Practical *Demonstration* will be no difficulty to those that possess the *Genius* of this *Art*, and that are any thing conversant in *Geometry*; but 'tis of such universal importance to all *Painters*, that whoever do not rightly comprehend it, will be found to work but like a *Blind-man* in his *Profession*, and especially those, who would accommodate to their *designes*, *Figures* which they *borrow*, and *Copy* after *Prints* of several *Masters*; or indeed their own *Academic* studies, who, above all, should take especial care, so to place them in their *Works*, as may the most regularly adjust, and punctually answer the *point of sight*, under which they were first of all *designed*. For 'tis a *Principle* in *perspective*

five; that whatever *Figure* is once fixt upon a *Plan*, can never be transported from thence to *another*, without violating the present *aspect*; since (as we have sufficiently show'd) the *point* of *sight*, is a thing *stated*, and immoveable, so as 'tis absolutely impossible to place such a *Theft* out of another *Painters* Works, with any tollerable certitude, or handsomness in another *Composition*, without this assistance of *perspective*.

I could inlarge these *Remarks* on the rest of the *Figures* of this particular *Print*, but to avoid repetition; and therefore I think it better to make choice of another *Subject*, in the *examination* whereof, and of those which follow it, I shall only insist upon what is most *important*, and worthy of *observation*; referring the rest to the diligence of particular *students*, who by the *Plan*, I have already trac'd out to them, may happ'ly be curious to make the same *disquisitions* upon every one of our five *Fundamentals*, as I have establish'd them in this *Treatise*.

*The second Print.**The MASSACRE of the
INNOCENTS.*

THe Second *Stamp* which *Raphael* caus'd *Marc. Antonio* to grave, was the *Slaughter* of the *Innocents*. The *History* is too well known to require *Repetition*: nor shall I need to examine the *proportion* of each particular *Figure*; it may suffice to say in general, that the judicious *Painter* has even laden the good *Women* with their swelling *Duggs*, like so many *Nurses*; and on the contrary, made the *Executioners* extreamly meagre, and lean, resembling those ragged *Cut-throats*, whom he has also left naked, and without *clothes* on their backs, to render them the more terrible. For this *Painter* did always observe an extraordinary *Modesty* in all his pieces; and doubtless, had not this impudent *garb* been the most proper to express this *Subject*, he had certainly clad them like *Soldiers* in their *Arms*. As to the *Third* part, which imports the *Shades* and
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the *Lights* ; I find nothing that requires any particular observation ; every thing appearing so regular : But in examining the *fourth* (which we call the *Expression*) I must confess, that I expected more from *Raphael* upon so advantageous an *Argument* ; for to speak truth, he has handled those violent *Passions* with very little force ; whence one may easily conclude, how averse his *spirit* and *Genius* was from such tragical and furious representations. I should have made those cruel *assassines* of fierce and extravagant *Countenances* ; with *fear*, *rage*, and *dispair* in the faces and actions of the unfortunate *Mothers* ; their tresses *dischevel'd*, and their limbs *bruised* with the strokes and blows in defending their innocent *Sucklings* against the savage and merciless *Soldiers* : That the ground should have been cover'd with *Arms*, *Legs*, *Heads*, cut off from their mangled and lacerated *Trunks* ; that all about should have been nothing seen, save an horrible *butchery*, with the dreadful confusion of an affrighted *People* ; some *running* up and down, others *crying*, and the tender *Mothers* even expiring for sorrow upon their dead and massacred *Babes* ; others again, endeavouring by flight

to save their *Children*: In summe, that on all parts, there should nothing have appear'd but *desolation*, *bloud* and *Carnage*: But our *Painters* Idea was not, it seems, so warm, and would certainly have succeeded much better, in a less violent *Composition*, more conformable to his *Genius*.

Let us now consider how punctually he has observed all the *Rules* of *Perspective*, which is the last proof of our *Examen*; and this we shall discuss with much less difficulty in this *designe*, than in the precedent *Piew*; the *Plan* descending here in such manner, as that the *point of sight*, and all that depends upon it, salutes the *Eye*, without troubling it to search for it by *conjectures*, which are never so accurate and precise.

Those who would be curious to observe *critically* the proportionable *diminutions* of each *Figure*, according to the *degradation* of the *Plan* which comprehends them (as formerly directed in the foregoing *examples*) will soon perceive, how just he has every where been. And for the *second* effect (which is yet more considerable, and indeed the *principal* part of *Perspective*) relating to the *As-*

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pect of the *Bodys* and to their *situation* upon the same *plan*, and *visual* point; there is nothing but what is most exactly regular: For, albeit the *Figure* of the *Woman*, whom we behold in *front* of the *Table*, with one of her knees upon the ground, holding her *Child* under her *right* arme, and protecting it with the *other* against a *Soldier*, who seems to deal a back-stroak with his *sword* at its head; and that the *Figure* of the *Villain* appear also at first, as if they should rather be seen by the *side* of the *shoulders*, than by *that* of the *Breast*; Yet, upon due and mature consideration of the *line* of their *position*, which is directly turn'd towards the *Diagonal* of the *squares*, and *divisions* of the *Plan*; one shall perfectly discover, that their *Aspect* ought to differ from *those*, whose *situation* is *parallel* to the *Base* of the *Picture*: Besides, that in the contention of those two *Figures*, one may perceive a great and violent contorsion in their *Bodies*, towards the parts which they discover to us.

There is no more difficulty in what remains of this *Composition*, and therefore I shall pass to the *Third Stamp*; whilst of *this*, I shall have said in general; that

that omitting only the *Passions*; should we consider it by the exactness of the *Designe* in the *Figures*, the *Regularity* of the *Perspective*, the graceful *Contoures* of each individual *member*, judgement, and softness in the *Graving*; we must be forc'd to acknowledge it for an incomparable *piece* of *Art*.

The Third Print.

Our Lords DESCENT from
the CROSSE.

BEhold *here* another *Piece* of the same hand, but infinitely more estimable for the *subject* it represents, and the greatness of its *Idea*, full of rare *Invention*, and of an admirable *Expression*: It is a *descent* from the *Cross*, at the foot whereof stands the *B. Virgin*, overwhelmed even with sorrow, and fainting between the arms of the other *Maries*, whiles *Joseph* of *Arimathea*, and *Nicodemus* un-nail our *Lord*, and are working with *St. Fohn*, his beloved *Disciple*, in taking him down from the *Cross*, to bear him to the *Sepulchre*

which they had prepared for him.

'Tis almost impossible to imagine, that this *History* should be represented with more *devotion*, more *affection*, more *sorrow*, or with expressions more sensibly *touching*, and better distributed *Devotion*, in *Joseph of Arimathea*; *Love* in *St. John*; *Grief* in the *Virgins* and the *Maries*; and even the *Land-skip* it self does infuse as it were a kind of *Melancholy*, by its seeming *sterility* and the *asperity* of its *situation*. These are general *considerations* only: But that we may not confound our establish'd *Order*, which we have already observ'd in the *Compositions* that went before; let us commence with the *first* part; namely, the *Invention*, or *Ordonance* of the *Figure* in this *design*; one of the most considerable *Maximes* whereof it is, to place them so discreetly, that the *principal Figure* of the *subject* may be set towards the middle of the *Table*, or most conspicuous and eminent *place*, as we have already touch'd in the *Judgement* of *Paris*. This I repeat here a second time, because it is seldom well observed but by the most judicious *Painters*; and the rather, that the *example* of *Raphael* may incite others to be exact

act in all our five *Fundamental* points; since there is no other expedient, whereby they can arrive to the *perfection* of the *Art*.

But 'ere we speak of the *Situation* of the *Figures* in this Design, we must first consider, that the *Square* of this *Table* is very different from the two *precedent* ones, where the *Extent* of the *Ground-plot* exceeded that of the height; when as in this *Piece*, the height is superiour to the *breadth*, by a great space, and as was meet, considering the form of the *Cross*, which is the principal *Figure*, and as it were the *Scale* of the *Table*; which I therefore observe, and mention beforehand, that when I shall hereafter come to discourse of the *Site* or *Collocation* which each *Body* has in *Perspective*, we may the better comprehend the Particular difficulty which is usually met withal in such *Histories* as these, where the greatest part of the *Figures* are up in the *Ayre*, and suspended above the *Plan* and *Terrace*.

This being *established*, let us consider, with what circumspection our judicious *Painter* placed his *Figure* of *Christ*, not onely in the midst of his *Piece*, but as he

has turn'd him also towards the right side, whence he receives the *Light*; and so makes him to descend between the armes of his beloved *Disciple*, who receives him with a *Compassion*, and a *Love*, better perceived by the *Figure*, then possibly to be described.

Now the *Composition* of this *Piece* has this singularity remarkable, that it comprehends as it were two several *Ordonances* of *Figures*; the one of *Men*, and the other of *Women*; the first of which being all in the *ayre*, represent those who are working to *un-naile* our *B. Lord*, and take down his *Body* from the *Cross*; and those are *Men*; as being of the most vigorous and active *Sex*, and therefore fittest to set their hands to this painfull enterprize: The other *Ordonance*, which is disposed after the usual manner upon the *Plan*, consists of four *Women*, amongst whom the *B. Virgin* is the onely considerable, and therefore has assign'd her the most *eminent* place at the foot of the *Cross*, where the *Maries*, about her, do as it were, render her the same *devoires*, which *Joseph* of *Arimathea* and his *Companions* do to her *Son*. These judicious *Observations* you shall ever find in the
Works

Works of Raphaels Scholars ; but since they are in very small number, and that *Raphael* sufficiently shews himself to have been their Master, as may easily be seen in comparing his *Compositions* with that of *others*, by some transcendent markes of his *Invention* above them, I will onely touch *one* of them in passing, as being of that *Mode* which the *Italians* usually call *ill Costume*.

Explication of Costume.

SINCE this *Word* is not a *Term* particularly affected to *Painting* onely, but common both to *Poets* and *Historians*, who write but the same things, which *Painters* are us'd to represent ; I will not reproach the *Workmen* of our *Nation*, for not having yet imposed any *name* on this rare piece of *Art* ; which may happ'ly infer, that it is not yet arriv'd either to their *knowledg*, or *Praetise*. It shall therefore suffice us to explain the meaning of it, and to shew wherein the force and intelligence of this *Term* does consist. *Costume*, is properly as much to say, as a *knowing style*, a *judicious expression*, a *peculiar and specifique agreement* suitable to eve-

ry *Figure* of the *Subject* in hand; so as this *word* rightly understood, comprehends, and would signifie so many things *essential* to the purpose, that it can hardly be well explain'd; and therefore I shall yet endeavour to unfold it more *demonstrably* by some general *Maximes* and *Examples*, before I pass to any farther applications upon our *Design*.

Suppose one were to *paint* the *History* of *Adam* and *Eve* in the *terrestrial Paradise*, when upon the suggestion of the *Serpent* they tasted of the prohibited *Fruit*: A *Painter* is here to be wary, that he introduce no other *Figures* of *Men*, or any *Buildings* in the *Landskip*, which would be a fault *unpardonable*, and repugnant to that *Costume* and *Decorum* of which we speak: And yet even this strange *inadvertency* has been committed by our famous *Artist*, in one of his best *Pieces* graven by *Marc. Antonio*; so important a thing it is we see, carefully to avoid those strange absurdities.

But we have yet found a more unpardonable *Error* in a *Piece* of that great *Tramontan Master*, *Albert Durer*; where *painting* the *Nativity* of our
Lord,

Lord, with all the devotion he could imagine, fitted to each *Figure*, as well in the *B. Virgin*, as the *Shepherds*, who came to adore him ; he makes the good old *Joseph* on his knees, at prayers with a *Chaplett* of *Beads*, or *Paternoster* in his hands, by a strange impropriety, and altogether *Gotick*. One may observe a world of the like in divers of his *Prints*, of a meaner *Idea*, and if possible, more impertinent : Of this sort is, his tying an *Ape* (the most ridiculous, filthy and vicious *Animal* in *Nature*) close by the *Virgin Mary*, with *Christ* in her *Armes* ; which is, in my opinion, the most sottish, and extravagant vision that could come into a *Painters* fancy upon this *subject*, as not only against the *Decorum* we mention, but even *common sense*.

These few *Instances* may suffice to demonstrate the importance of this piece of *Art*, without which a *Painter*, be he never so great a *Designer*, knowing in *Perspective*, good *Colorist*, and excellent a *Practitioner* : I say, if with all these, he be not well skill'd in the *Decorum*, men will take exceptions at his work. And though these kind of *faults* are not so visible to others, as to
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the eyes of the *judicious* ; they are nevertheless reproachable : On the contrary, as they are frequently the most obvious to *them*, and subject to the *Censures* of *Learned* Persons ; they prove the more unexcusable, and of worse Consequence ; as it were a greater shame for an *Historian* to insert some false *passage* in his *Relation*, or talk extravagantly, and to no purpose, then to have us'd an *obsolete* Word, or un-usual *Phrase*.

A *Painter* therefore who would aspire to some degree of reputation in his *Profession*, should be exceedingly exact in this *Decorum*, and make it indeed one of his principal *studies*, as being universally agreeable to all our Five *Fundamental Maximes* , and so far perfecting its harmony, that one may well esteem it for the crown of all the rest : But when all this is done, we are not yet to imagine, that to comply with these *Essentials*, 'tis enough we avoid the *Impertinences* , and grosser Mistakes which we have mention'd ; but we must also endeavour to appear *Ingenious*, and knowing, how to *express* the *subjects* which we take in hand.

For supposing a *Painter*, being to represent a *Battle* of *Amazons*, or *Parthians*; or the *Triumph* of the great *Cesar*; should content himself to observe onely the general Considerations which usually accompany the *Expression* and *Ordonance* of *Fights* and *Triumphs*, without particularizing any thing more *proper* and *singular* to each of those *Historick* Actions; such a *Painter* would by no means reach that which he would signifie by our *Costume* and *Decorum*, which requires that the *Parthians* should be totally differenc'd from other *Nations*, as well by their *Armes* and *Weapons* as by their manner of *Combate*, which is to fight backward, and draw their *Bowes* retyring. No less ought he to observe in the *Amazons*; for though he may imagine it sufficient to paint them *Women*, (since among the *people* of the *Earth*, there were never any of this timorous and delicate *Sex*, who had so far revolted against its own *Nature*, and that were so *fierce* and *couragious* as to invade the *profession* of the bravest *Captains*) yet will it be absolutely necessary, to add to *them* likewise some more peculiar *markes*, to shew that the *Work-*

man

man knew how to have describ'd them to be *Amazons*, though they had not been *Fighting* and in *Conflict* ; even by their very *garb* and *Cloths* ; which are not to cover their *left* shoulders, but expose it *naked*, as far as under the *paps* ; and for the right *Breast*, which they us'd to *cut off*, and *seare* , when they were very *young*, to the end they might with less impediment draw their *Bowes* ; the *Painter* should leave it without any *swelling* or appearance under their *Garments* on that part of the *Body* ; Besides, we do not read they us'd any *Swords*, but *Battle-axes* , *Darts* , and *Favelins*, &c. with a small *Buckler* in shape of a *Crescent*, which covered their *Armes*.

As for *Julius Caesar*, we are to understand he was very *bald*, and that his manner was to *raze* his *Chin* close ; and therefore it were out of all *Decorum* to paint him with an effeminate *Perrucque*, spruce *head of Hair*, or a prolix *Beard*, as they frequently do *Pompy*, and some other of the *Roman Emperours* ; since it would offend the eyes of *judicious* Persons, and were *not* to paint the *Man* we would represent,

And

And thus I have laid before you a *specimen* of all our *Three* examples, enough to guide a *Workman* in the path he ought to tread, and lead him to the perfection of his *Art*. For it is really in *this*, that the very *Magistry* and *prime* of the *Science* consists; and perhaps it was in *This* chiefly, that those famous *Artists* of old, *Apelles*, *Timanthus*, *Protogenes*, *Zeuxis*, and others, so far surpass'd our modern *Workmen*; since neither the *Colouring*, nor the *regularity* of the *Perspective*, nor the *symmetry* and proportion of *Bodies*, nor the different manners of *Painting*, or indeed any *Mechanical* advantage amongst them, discovers them to have had the least superiority above *ours*: It was doubtless for *this* alone, and that super-excellent *Genius* which shin'd through all their *Productions* and *Works*, that *Philostratus*, *Quintilian*, *Pliny*, and other grave *Authours*, have immortaliz'd them in their *Writings*; as we may judg by what they have said concerning that noble *Master-piece*, the *Sacrifice* of *Iphigenia*; where the ingenious *Timantes* having painted, and with wonderful *Judgement* expressed all the marks of *sorrow* and *pity* in the

Spectators

Spectators faces of that funest *Story*; when he had spent the utmost *Efforts* of his *Pencil*, and *Art*, before he came to the *Father* of this innocent and deplorable *Victime*, and there now remaining no more for him sufficiently to express his *unexpressable Grief*, as he had done the others, in this sad and *lugubrious* *Consternation*; he drew a *vail* upon the good mans *face*, leaving *that* to *Imagination* which he was not able to express with his *Colours*.

This is the *summe* of what *Pliny* has said in the 10th *Chap.* of his *Thirty first Book*; to which he a little after adds, in commendation of this great *Master*, that in all his *Works* he ever left something more for men to *conjecture*, than to *see*; and, that though *Painting* were both an excellent and sublime *Art*; yet this *Spirit* and *Ingenuity* of the *Painter* was infinitely superior to it. 'Twere greatly to be wish'd, that one could but shew this rare and ancient *Piece* to some of our *Modern Workmen*, and expose it to their *Examen*. I cannot believe but they would infinitely value it upon the high reputation which it has obtained amongst those famous men of *Antiquity*; But happily they would scarcely

scarcely yet discern these new beauties, and *Mode* of the present *Age*, in which they now a-days place all the excellencies and curiosity of *Painting*, and have therefore invented a kind of *Fargon* and magnificent *Gibbrish*, to set forth and exaggerate what they would make men admire: As the *Freshness* and *Grace* of the *Colouring*; the *Freeness* of the *Pencil*; The *Bold touches*, The *Colours* well *impasted* and *nourish'd*; the *separation* of the *Masses*; the *Draperies* well *cast*; the rare *Folds*; the *Master-strokes*; the *Grand Maniere*; the *Muscles* thoroughly *felt*; the noble *Contours*; *Sweet Complexion*, *Tender Carnations*; Handsome *Groupes* and *Morcells*, and a thousand other *Chymarical* beauties of this Nature, which were never so much as once *heard* of amongst the *Works* of the old *Painters*, who doubtless propos'd to themselves as great *Perfections* in what they represented: For certain it is after all these superficial, or rather imaginary *Beauties*, if the *Invention* of the *Subject* be not well, and properly apply'd; unless the *Figures* be judiciously dispos'd, and appositely express'd; if the *History* be not amply furnish'd with all the necessary

cessary *Circumstances*; if the regularity of the *Perspective* be not exactly and thoroughly observed in the *Position*, and *Aspects* of the *Figures*, and consequently, even in the very *shades* and *Lights*; In fine, unless that *Costume* and *Decorum* (which we lately so fully explain'd for the importance of it) be not accurately observed; the *Work* shall never pay its *Author* with *Reputation* amongst *knowing* Persons. For even of all the old vulgar *Painters*, who had nothing to recommend them to *Posterity*, save the ordinary *Mechanical* talent, and that through the dryness and sterility of their low and empty *Genius*, went no farther then this shell and outside of *Painting*; there is not *one* of them to be found whose name has been transmitted to *Posterity*; the *Criticks* of that *Age* being so nice and curious in their *Examen* of all those *Pieces*, that though they were indeed never so exactly wrought, according to the *Rules* of *Art*; if the *Subject* which they represented observ'd not a fit *decorum* to the *places* where they were *painted*, That alone was sufficient to decry them; so exceedingly did the *Painters* want of Judgement,

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vilifie and debase his *Workmanship*.

Vitruvius in the *fifth* Chapter of his *seventh* Book, relates a story very pertinent upon this occasion of a certain *Workman* nam'd *Apaturius*; and the instance is so express, that we shall need go no further to recover our eyes, and be freed from that fond preoccupation of esteem; which the fortune and luck of some *Painters* has procur'd them, and that with so absolute and tyrannical a Title; that one hardly dares to censure any thing they do, as passing universally for the very *Originals* of Perfection in the Cabal of the *Curious*; who content themselves in knowing the Names of the old *Masters*, and so as they can but distinguish of their *Hands* and *Manners*; pass for most profound and able Men. But since 'tis just that Reason should prevail over Custom, Let us examine the real truth of it, according to such *Principles* as are the most infallible and assured *Guides*. And to render a profitable and demonstrative *Proof* of what I affirm, we shall begin with that so renowned and incomparable *Master-piece*, the greatest and most stupendious *Subject* that could ever enter into the *Idea* of a *Painter*; namely the *His-*
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story of the most dreadful day, the final Judgment and Catastrophe of the World; as 'tis extant at Rome in the Vaticane-Chappel belonging to the Pope, over the Altar of that venerable place, and painted by the famous Michael-Angelo Buonaroti, that Paragon, or rather indeed, that Antagonist of the Ancient Painters, and Coriphæus of the Modern.

What would one not have promis'd oneself of so important a Subject, in a Concourse so universally advantageous on all sides, from whence he might expect all imaginable assistance to perfect it with success. But Horace has in his Art of Poetry, (which is properly but the brother-Twin of Painting) express'd in two Verses, what these great Attempts do usually produce:

Quid dignum tanto feret hic Promissor hiatu?

Parturient Montes, nascetur ridiculus Mus.

I should do but a very ill Office to the Author of this Prodigious Composition, should I make the same review here, which I have begun upon some of Raphaels pieces, and according

to the *Principles* of this *Treatise* ; since these two *Genius's* have so universal an *Antipathy* to one another , that what makes for *Raphael* , is totally repugnant to *Michael* ; and one may truly affirm, that *one* of them is the good-*Angel* of *Painting* , and the *other* the *evill* : For as we may observe in most of *Raphaels* Compositions a generous and free *Invention* , noble and *Poetick* ; so in those of his *Antagonist* , a dull and rustical *heaviness* ; and if *Gracefulness* were one of the prime and shining talents of the *First* ; the *other* seems to have delighted in appearing *rude* and *displeasing* , by a certain affected *hardness* as it were in his very *designing* , *musculous* , and *notch'd* in the *Contoures* of his *Figures* , and by the extravagant and unnatural *Contorsions* which he generally gives them without any variety of *Proportions* ; so as he seems never to have made use but of some *Porter* or sturdy *Booby* for his *Modell* : When on the contrary, our *Raphael* wrought after a *sweeter* manner, and more conform to *Nature* , who alwayes takes pleasure in *varying* her *Productions* .

He had *this* also singularly recommendable in him, never to *paint* any

thing of *Licentious*, or which might give the least offence to *modest* eyes, or good *manners*; whilst the other, on the contrary, made it his *glory*, publicly, to be *asham'd* of nothing; no, not to *prophane* either the most holy *Places* or *Histories* by the infamous freedom which he assumed; as does but too evidently appear in this *Piece* of his, which represents one of the most important *Articles* of our *Faith*, which was *Figur'd*, or to say better, plainly *disfigur'd*, by this *Fansaron* of *Painting* *Michael Angelo*; and that with so impious a temerity, as if he had *design'd* to render it but a pure *Fable*, and altogether *Chymetical*, by the sortish and ridiculous *Grimaces* which he gives to several of his *Figures*, with such odious and mis-becoming *actions*, as were not supportable even in *places* the most *profane* and abandon'd. I shall leave the *particulars* to the examination of those who have the curiosity, and the leisure to divert themselves, when I shall have in general onely said something to what concerns the *Decorum*, which is our present *Theme*, and the principal *Guide* for us to define whether a *Painter* be *Judicious* or *knowing* in his *Art*; Qualities

lities absolutely necessary, and without *which* he is never to be reputed for an *Able-man*.

Let us in the first place then consider what the *Evangelist* teaches us of this *History*, that we may the better see, whether the *Idea* which this great *Wit Mich. Angelo* forsooth had conceiv'd, do afford us any tollerable representation and *Image* of it.

We read in many passages of *Holy Writ*, particularly towards the end of *St. Matthews Gospel*, That at the last *Judgment day*, the *Sun* shall be darkned, and the *Moon* shall not give her light. That the *Starrs of Heaven* shall fall; and the *Sign of the Son of Man* shall be displayed before all the *Nations* of the *Earth*, who shall then be surpris'd with horrid consternation, when they shall see this terrible *Judg* appearing in the *Clouds*, accompanied, and environ'd with all the *Celestial Court*, and sitting upon a dreadful *Tribunal*, with unexpressable *Majesty*; the twelve *Apostles* being at his right hand as *Judges* and *Assessors*, with a most glorious assembly of *Saints* following in goodly *Order*; whilst there stands beneath at his left hand, an innumerable multitude of

Reprobate and wicked Persons, in fearful and unimaginable *Confusion*.

What shall we now say of this *Piece* of *Mich. Angelos*, if we find nothing of all this in it! Is it to be conceiv'd he should not *think* of what he was to do, before he took *Pencil* in hand? Or that he should engage himself in a *story* so considerable without knowing of it, and a *story* of *Judgment*!

This modern *Painter* had been very unhappy to have lived in the dayes of those Ancient *Criticks*, who used to be so rigorous and exact, as never to pardon any thing; no, not even in the greatest *Masters*, who by the excellency of their *Pensils*, and sublime *Genius's*, had so much exalted the *Art*, and born the renown of their *Profession* to that pitch, as had been altogether inaccessible to this *Scrabler*. I deny not but he might have pass'd among them, for the *Mechanical* part of *Painting* (as being one who well enough design'd the *Contours*, out-strokes and *Proportions* of his *Figures*) but his strange *impertinencies* in what concern'd *Invention*; his fanatical *Ideas*, full of filthy and ridiculous *Expressions*, had for ever rendred him incapable of being admitted into
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the *Society* of good *Painters*; nor would he ever have been numbred amongst them, but as a *Sophist* amongst true *Philosophers*, or as a *Stone-cutter*, or inferior *Mason* in the equipage of a good *Architest*.

Examen

Of the JUDGEMENT of MICHAEL ANGELO.

TO make a pleasant and yet a demonstrable *Instance* of this, Let us suppose he had been present at the *Examen* of the *Works* of *Timantes*, representing the sacrifice of *Iphigenia*, of which we have already spoken; and that in the presence of the very same *Judges* who gave their *award* for him against *Colotes* his *Competitor* on this occasion, our *Michael* should present himselfe in this honourable *Contest*, and there produce before them that his great *Master-piece* of the *Vatican-Chappel*, with all those necessary *Circumstances* for the better comprehending of this *Divine History*, namely, the *Last Judgement*; that so these *Sovereign Ar-*

biters of *Painting* may judiciously consider it; with this supposal in the meantime, that they pronounce it for an establish'd and fundamental Principle; Never to introduce any thing *Fabulous*, *suspected*, or *Dissolute* into any of the *Mysteries* of the *Christian Religion*, or mingle things *profane*, with *Sacred*.

This being granted, Let us now enter into the *Consistory*, and see the preference divided between our *Modern Painters*, and the *Antient* by the examination of this piece of *Mich. Angelos* which is in *Controversie* before us.

But how will our new *Artist* be able to answer all those *Objections* which lie against almost every part of his *Work*, and which will be found to contradict those *Maximes* of their *Examen*, of which I shall present you with *Four* the most General and Essential?

I. That in *Historical Composures*, the pure and rigid *Truth* be always religiously observed.

II. That there be great *Consideration* had of the place where 'tis to be represented.

III. That one never discover those *Parts* and *Members* of the *Body* which cannot honestly be expos'd; This *Max-*
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time has ever been so solemnly observ'd amongst them, that they have frequently left the *History* defective, rather than transgress the limits of *Modesty*.

IV. Lastly, for the fourth degree of *perfection*. That they strive to *represent* things after the most *noble, ingenious* manner, *great and magnificent*.

These are the principal of the *Consort*, or as we may term them, the *Harmony of Painting*, as they are the result of a mutual Consent and relation to each other; and such as our *Criticks* will so rigorously require in the *Work* which we are presenting them; but in which, I much fear they will hardly find what they expect to the advantage of our *Modern Pretender*. For to take things in *Order*: How shall they come to discover the *Truth* of this dreadful *Story*, when they shall see a young *Judge* standing with so little Majesty on *tip-toes* as it were, and in a menacing posture, tumultuarily environ'd with several unmannerly *Figures*, without the least *attention* to what he is *pronouncing*, and without any regard of his *presence*; some turning their backs towards him, others confus'dly talking to *him*, and to one another, of which the greater
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part are *shamefully* discover'd; some *sitting* down before him, without any occasion, and in most *undecent* postures? Then we have the *B. Virgin* all alone, and without any of the *Sex* to accompany her; incompas'd with so many villainous *Nudities*, and without the least deference or honour to her *Quality*, which in my opinion is very unbecoming, and almost insupportable. And after all this, what are we to expect of tollerable in this famous *piece*? there being so many strange and extravagant things, totally repugnant to the *verity* of the *Gospels*. For first, he paints the *Judge* in a *naked* and uncouth posture, *standing* upon his *feet*; whereas the *Sacred Text* tells us expressly, That our *Lord* shall appear *sitting* upon a *Majestical Tribunal*, circled about with all his celestial *Attendants*: Then he makes him *Young*, and like a *Beardless Boy*, at the age of more than *three* and *thirty* years. Besides, he has omitted the *Session* of the *Twelve Apostles* about him, as *Counsellors* and *Assistants* as it were, in this *Universal* and mighty *Act* of *Justice*; but we find them so dispos'd and mingled in the *Crowd*, that they are hardly to be known. The
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same *Evangelist* tells us, That the *Faithful* shall stand on the *right hand* of our *Lord*, the *Reprobate* on the *left*; whilst this *Libertine* confounds them *here*, and *there*, without the least regard to *this* so *essential* a *Circumstance*. Moreover he represents the *Judge* with a furious, and enraged *Countenance*, fulminating that dreadful *Arrest*, and *Sentence*, which will cause even the very *Angels*, and *Nature* her self to quake and tremble; when in the interim, and that we may well imagine all to be in the profoundest silence, and consternation imaginable, You have *here* the *Trumpets* sounding, and making all the *noise* they can; which must needs be extreamly *improper* upon this occasion, were not the intire *piece* a composition of yet greater and less pardonable *Impertinences*. For in all this bustle and *tintamarre*, and the horrible dread which this irreversable *Sentance* must needs produce, and which does so infinitely concern every individual *Soul*; you scarcely find *One* who seems to give any attention to it; but for the most part, they are talking and entertaining one another, as if they had no interest or concernment in what was doing; and some there are *embrace-*
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cing and *Bussing* each other, with a world of very *apish* and *foolish* postures.

What would *Timanthes* now, and his *Associates* have said d' ye think, to this rash and ridiculous *Composition*! who really has not the least true talent of *Painting*; and yet has the face to intrude himself amongst *Judges* so equitable and clear-sighted, and who must needs confound him with abasement and exile him from their *Assembly*; as neither finding in all his senseless *Composure*, the *verity* of the *Story*, nor the suitability of the *Figures* to the *Subject*, or the *Place*; nor that decent *modesty*, which he ought to have observed, nor that *grand* and *free* manner of *expression*; nor, in summe, the least degree of that important *decorum*, which we have so much insisted upon in the former periods: so as in all this vast and tumultuary *Army* as it were of *Figures*, there is not to be found a grain of pure *Invention*, but the effects of a mean and barren *Genius*. Could he have told us, why he made his *Angels* without *Wings* (which is their inseparable *character* in all *Paintings*, and had been almost indispensably necessary) amongst such a *Chaos* of *Figures*; where those of *Souls*
and

and *Bodies*, *Angels* and *Demons*, *Elect* and *Reprobate* are so jumbled together, as they cannot be distinguish'd? For he makes no *difference* in his *painting* of an *Angel*, and a *Man*, whom he forms so *gross* and *material*, and in *postures* so little agreeable to the *function*, he employs them in, that one can hardly behold them without aversion, by reason of the contorsions of their *Bodies*, and extravagant *Grimaces* which he causes them to make, be it in the *mouthing* of their *Trumpets*, supporting of the *Cross* in the *Ayre*, with those other *Instruments* of our *Lords Passion*; as if he had studied in derision to render them the most *deformed*, and more *ugly* than the very *Devils* themselves.

That which gives me occasion to suspect him of so insolent a *Libertinage*, is, that I find him *prophaning* his *Works* with yet a greater *impiety*, by his bold introduction into this sacred and serious History of the sottish *Fable* of the *Ferry-man* of *Hell*, whom the *Ethnical Poets* name *Charon*, and faigne plying with his *Barke* upon the *Banks* of the Rivers *Styx*, *Cocytus* and *Acheron*, to transport the *souls* of the *Dead* into the *other World*; which I take to be

be (the *Place* and *Subject* consider'd) a more criminal, and abominable piece of *Sacrilege*, than all his other forgeries, which would never be excus'd by *Timantes*, and the rest of his *Judges*, though meer *Pagans*, who would certainly have detested the *impiety* of this hypocritical *Christian*.

But I insensibly loose my self in the *Labyrinth* of this exorbitant *Piece*, in which, to speak sincerely, there is nothing but what is *diametrically* opposite to the *Laws* of that *decorum* which we so lately discours'd of, and establish'd for the very *Center* and *Perfection* of this *Art*, to which, all that is *Reasonable*, *Judicious*, *Knowing* and *Spiritual* in *Painting*, ought to resigne and submit it self. Had I not thought it expedient, or at least, extreamly advantageous, in reference to the *demonstration* of the *Principles* of this *Treatise*, to instance in divers *examples*; and that after those excellent ones which we have observ'd in some of *Raphaels*, I would yet endeavour to render them more conspicuous, by producing their *Contraries*, to the end they might leave a deeper *impression* of their *Effects*. I would likewise willingly have spared
this

this tedious *dissertation*, which I foresee will be but ill resented of those *Workmen* who have learn'd, and consider this noble *Art* but as a *Trade*, without endeavouring to arrive at any more *skill* in it, then to *Design*, and draw the *Contours* of what they see like a *Workman*, and to paint their things with the greatest *Relievo* they can devise, as in what they think consists the whole *excellency* of their *Profession*; though in *this* they sometimes succeed so well, that their *Works* are commonly much the worse for it; especially if you bring them to the *Test* of the *Rules* of *Opticks*, and good *Perspective*; which I here repeat, for the sake of those that are *Judicious*, whom this advertisement may suffice for the full comprehension of this *Paradox*.

But 'tis now more then time we should resume our first *Discourse*, and bring *Raphael* into *Michael Angelo's* place, that so we may come again into that good way of *Painting* from whence we have so long been deviating: Let us therefore return to where we brake off, and finish the *Examen* of that ingenious and devout *Idea*, which that noble Painter *Raphael* has form'd
in

in his *Picture* of *Christs* descent from the *Cross*, and in which, we have already observed all those *Points* which give Excellency, and consummate Perfection to a *Work*; the *Decorum* of *Expression* onely excepted, in relation to which, we have lengthned this *Digression* upon the *Judgment* of *Michael Angelo*.

The Examen reassum'd

*Of the Descent of our LORD
from the Cross.*

SINCE I have sufficiently explain'd, by variety of *Examples*, what this *Costume* or *Decorum* imports and signifies in *Painting*; it will be needless to make so exact a re-search in what remains, and concerns this *Print* of *Raphaels*, in which every individual *Figure* does amply testifie, how circumspect our excellent *Workman* has been; This will soon appear, when we shall consider that of *Nine Figures* (of which this *Ordonance* is compos'd,) That *single One*, which at first blush seems to be

be the least *active*, in a *subject* so full of *Activity* ; and by consequent, to be the least *studied* in it too, is *Mary Magdalens*. But upon second thoughts, reflecting how *she* is describ'd in the twentieth *Chapter* of *St. Luke* ; where her sister *Martha* is complaining to our *Lord*, that she took so little care in the *Menage*, and was so little *assistant* in the *service* of the *House*, She will doubtless appear more ingeniously decipher'd by that meer *Compassion* onely, and interior *grief* which we behold in her *countenance*, then if *Raphael* had plac'd her also busie about the *B. Virgin* with the other two *Maries* who sustain her in their armes ; or that he had represented her in those transports of inconsolable *affliction*, which vulgar *Painters* use to do, who conceive, that to make her known in their *Pieces*, she must be made to lie *prostrate* upon the *ground*, or embrace the *foot* of the *Cross*, in the most deplorable manner imaginable, with her *hair* loose about her *Shoulders* like a *mad Woman*, and the *Box* of *Oyntment* in her hands ; without all which, she would, they think, be in danger never to be known : But our noble *Artist* had far other *Ideas*, and

G more

more conformable to the sacred *Text*.

I remit the rest of this *Composure* to the examen of the curious and intelligent, who by the application of our *Costume* to all the rest of the *Figures*, will find them so well pois'd and judiciously consider'd, that after a little thought, they will doubtless have but a very ordinary opinion of *M. Angelo's* Rhapsodies, and of the rest of his *Disciples*; and ingeniously confess, how far the *Schooll* of *Raphael* has surpass'd this *Mechanick* Designer, in the spirit and excellency of his *Invention*.

But before I pass to the next *Print*, I would willingly resolve a *Quære*, which may happily appear difficult to some, Why so near the *Cross*, upon a barren and rocky piece of ground, he should plant that single great *Tree*, furnish'd with leaves, and flourishing as in the height of Summer; the *H. Gospel* mentioning nothing of any such circumstance? Upon consideration of our learned and judicious *Workmans* intention, I perceiv'd that it was a *Cedar*; tall, strait, and without any fruit: And in truth this *Mystical Introduction* is highly ingenious; the *Cedar* being the real *Symbol* of *Jesus Christ* who is styled

styled the *Spouse* in so many places of
 the *Old-Testament*, particularly the
Canticles; where he is so curiously de-
 painted for his ravishing beauty, by a
 comparison of the *Cedars* of Mount *Li-*
banus, *Species ejus ut Libani, electus ut*
Cedri, &c. from the extraordinary pul-
 britude, incorruptibility, Odor, strength,
 use in *Building*, and salutary shade of this
 goodly *Tree*: so as from this assembly
 of so many transcendent Qualities, it
 does most fitly (of all other Trees) re-
 present the *Church*, and those principal
Heads that compose her; namely, the
Apostles, *Prophets*, and holy *Fathers*:
 Besides, mystically apply'd, it may
 farther be taken for the *Cross* of our
Saviour; since the *Oyl* of *Cedar* is
 esteemed so sovereign a *Remedy* against
Leprosie, which, 'tis reported, it both
 cleanses and heals. In summe, it most
 visibly appears, that it was placed in
 his *Composition* with so much reason
 and judgment, as from hence alone we
 may safely pronounce in favour of this
are, though *modern* Painter, worthy
 a truth of all that *glory* which has been
 attributed to the most renowned of the
Ancients, since his *Works* discover to
 us the same *Genius* that they so much

admir'd in their *Trimantes*: For even
 the *least* things to appearance are e-
 steem'd *great* and considerable, by the
mysterious intention of the *Painter*, ap-
 ply'd to the *Circumstances* of his *Sub-
 ject*, and minister as much to the *Con-
 templations* of the *Learned*, as the most
 principal *Figures* of an *History*: This
 is the *Talent* which *Pliny* so singularly
 admires in all the *Works* of *Timantes*
 and where he takes occasion to say of
 him, that *In omnibus ejus operibus in-
 telligitur plus semper quam pingitur, &
 cum ars summa sit, Ingenium tamen ul-
 tra artem est. Lib. 35. cap. 10.* Words
 worthy to be applied to this excellen
Artist, and which I had already repeat
 ed upon occasion of that his incompa
 rable *Master-piece*, the *Sacrifice* of *Iphu-
 genia*. I produce them here again o
 purpose that I may apply them to *Ra-
 phael*: However, as I foresee, tha
 those amongst our knowing men, wh
 have not the eyes of their mind so shar
 as those in their head, and who are mor
 taken with *Pictures* for their *mecha-
 nick* exactness (that is, the *delinatio*
 of the *Figures*) then the *Intention* o
 the *Painter*, will be apt to judge thi
 consequence of mine to the advantag

of our *modern* Workman, somewhat bold and over-confident, as it concerns his foundation (not to judge of the greatness and strength of the *Lyon* by one of his *Claws*;) I shall prevent their objections; if taking the sense of my *Proposition* rigorously, they conceive my intentions were to render the Merits of these two *Painters* so equal, as to assign them the same rank: I must then explain my meaning, That whatever my esteem for *Raphael* may be, my resolution is to render all just deference to those illustrious *Ancients*, and such as were like *Timantes*, and do cheerfully acknowledg, that the *Painters* of the latter *Age* are inferiour to them; from whence I infer, in favour of *Raphael*, that he having best of all succeeded in discovering the *path* which those great *Masters* trod, and being born with a *Genius* equal to them, did not onely arrive to the first degree of the *Moderns*, but seems to have even been incorporated of their *Company*, and of the same *Sect* with those ancient *Originals* themselves, who have transmitted to us such glorious *Ideas* of their excellency in the *Memories* of *Historians*.

Now if we consider in what Language they speak of them, and what it was that we find so highly celebrated in their *Works*, we shall perceive, they esteem'd nothing in them so much, as the *Novelty*, and (as I may call it) the *arguteness* and ingenuity of their *Invention* ; by which they discover'd, that *Painting* was an *Art* purely *spiritual*: For that which consists onely in the *Mechanical* address, is so material and heavy, that they hardly made any account of it. Neither did they regulate the *Prize* of their *Tables* either by the *number* or *largeness* of the *Figures* ; for it frequently happen'd, that the straitness and inconveniencies of the *Place*, and barrenness of the *Subject*, gave occasion to those great *Genius's* to derive advantage from it ; and to produce something which surmounted the reputation and renown of the more exuberant *Compositions*. This *Pliny* tells us also in the same *Chapter*, where he has made so handsome a recital, and elegant description of the *Sacrifice* of *Iphigenia* painted by *Timantes*, in which were assembled a very great number of *Figures*. For he afterwards speaks of another *Work* of the same hand,

hand, which represented a *Polyphemus* sleeping; but in so narrow a compass, that the *streightness* of the *Table* hindered the *Painter* to design so *Gigantick* a body, as that prodigious *Cyclops* requir'd. But this *distress* gave *Timantes* occasion to shew the World, that his *Wit* and *Invention* was superiour to all the other rules of *Art*: He resolves therefore to supply this defect of *Matter*, and discover to the *eye* of the *mind* what he could not do to the eyes of the *body*.

The Ingenious Representation

OF A

Vast CYCLOP in a narrow Table,
Painted by TIMANTHES.

UPON this *Occasion* then he introduc'd a most gentile *Parergon* into this *Subject*, being in it self too simple, as having onely one *Sleeping* heavy *Figure* to represent a hideous and enormous bulk. Now this *addition* was an assembly of *Satyres*, whom
he

he placed round about his snoring *Cyclop*; *some* of them seeming to be affrighted as it were at the unexpected encounter, were taking their flight, and running away; *Others* considering him at greater distance, had their countenances mingled with fear and admiration: *some* again more hardy than the rest, approaching nearer to him endeavour'd to take the dimensions of one of his *Thumbs*, as his *Armes* lay extended a good way off from the rest of his *Body*; and this they did with their *Thyrse*s; but with extraordinary caution, and without so much as touching him, for fear least they should rouse him up; so as by the comparison which one might make of these *Satyres* to the *Cyclop* (to whom they appear'd less than one of his *Fingers*) one would immediately conclude, how monstrously vast the *Giant* was; and this *Invention* of our *Painter* was thought so *ingenious* and *new*, that it prov'd a great reputation to his *Piece*, which was else but very indifferent of it self, and of an inconsiderable *Subject*.

Imitation of the *same kind*

By JULIO ROMANO.

I Remember to have seen at *Rome* in the *Palace di Vigna Madama*, the same *Subject* treated after another manner, yet very noble, though the *Invention* were in truth, but in imitation of *This*; but it had *something* which I cannot so well express, of *particular* in it, which seem'd to refine even upon the *original*. 'Tis a *Work* of the ablest *Scholar* that ever *Raphael* bred, and *One* whom indeed we may call his *Master-Disciple*, JULIO ROMANO, of the most singular spirit and fancy that this later *Age* has produc'd for *Painting*, and in whom *Raphael* seem'd, as 'twere, to have transfus'd his own *Genius*, when he quitted the *World*; and indeed he constituted him for his principal *Heyre* by his last *Will* and *Testament*.

This *Piece* is painted a *Fresco* upon a *Wall*, which was larger than might well serve to designe a *Cyclop* at his full extent, without obliging our
Painter

Painter to any shifts, to represent his enormous stature: However, as the *Hyperbole* has sometimes as much Grace in *Painting*, as it has in *Poetry*; and indeed, that this *Workmans* Pensil was extremely poetical, he thought very pleasantly of introducing other *Satyres* into his *Composition*, more drols and fantasticks than those of *Timantes*, playing their *Apish* tricks about the *Cyclop* whilst he was asleep; some of which had seiz'd on his *Bag-pipe*, and carrying it some distance from him, were sliding one after another upon the *Pipes*, as Boys would do upon long *Poles*, the *thyrses* between their leggs to make them more slipperly, with an hundred other capricious and munky-tricks, that would make one smile, and yet serv'd to shew how wide and monstrous a throat this stupendious *Musitian* must needs have, to be able to mouth and inspire this *Instrument* of his.

This is a kind of *Imitation* so rare and excellent, that it may well be compar'd to the *original* it self; and I am perswaded, that had *Timanthes* seen it, instead of his being jealous of this gallant emulation, he would highly have esteem'd the gentleness of our *Modern Painters* invention, and made great account of the *Piece*.

This

This single example of *Julio Romano*, may serve for a guide to those, who having already attain'd to some habitude in *Designe*, and *Colouring*, have no more to do but put themselves into the right path of the *Art*, and to awaken their *Genius* for *Invention*, as having then only to contemplate the *Composures* of those *Masters* whom they most affect, and study in general, what their *Thoughts* and *Inventions* were, without amusing themselves to take every piece of a *work* apart, and in severals, as the guise of our *Copists* is, who discerning only the rinde and outside of *Painting*, haue alwayes this misfortune in their *Works*, that they can never come to equal their *original*; whereas, by these more spiritual and inventive Operations, *Nature* is so unconfin'd, that the *Imitator* has almost ever the advantage of the *Inventor*.

By this means it is, that *Raphael*, and *Julio Romano*, have not only exceeded all other *Painters* of their *Age*, but have in some degree rendred themselves comparable to the most renowned of the *Antients*.

That we may now make some useful reflexions upon those two several *Compositions*

positions of the same *subject*, viz. the sleeping *Polyphemus's*: The first, which is that of *Timanthes*, will shew us, that a small *Piece* may sometimes emerge a great and noble *Master-piece*, according as the *Idea* of the *Painter* is qualified and heightned, whence one may judge, that there is no *Argument* so poor and barren, but what may be enrich'd by an ingenious and fruitful *Invention*; and that 'tis now and then more advantagious to the glory and reputation of the *Work* to be oblig'd to adorn and *Cultivate* a mean and sterile *subject*, than to be overwhelmed under the abundance of a more ample *History*, from which one should rather retrench, and *abate* something of *Essential*, than presume to *add* any thing of our own.

For the other *Composition* of our modern *Fulio Romano*, it does in effect shew us, that an ingenious *Imitation*, may equal, and even exceed the *original*; and that by consequent, it is not less glorious so to imitate by a certain concurrence of *Wit* and *Invention* the *Thoughts* of another, and refine upon them, as he has done, than it is reproachful in a *Painter* mechanically to *Copy* a whole *Piece*, *Figure* for *Figure*, without any

any thing of his own, but the pains he has taken, and the servile subjection of a simple *Workman*: Seeing this kind of Labour is not so much esteem'd the *work* of a *Painter*, as the *study* of an *Apprentise* only. Hence we find, that those *Copiers*, who are so poorly spirited as to aspire no higher than to make *that* their aime, have never been reputed among the *rank* of *Painters*, but as *Eunuches* are among *Men*, incapable of *production*, and defective in their particular *species*.

This *digression* has a little diverted us again from *Raphael*, our first and principal *Object*; though we still kept sight of him, and pursu'd his footsteps, by the guidance and signal of *Julio*. But 'tis now high time to rejoyn again, and make no more such sallies from him, who has hitherto furnish'd us with all our matter, by his excellent productions, the *examen* whereof has greatly aided us in forming that visible and demonstrable *Truth*; namely, the necessity of those *Principles* which we have establish'd, to attain the perfection of *Painting*. Let us therefore return to this first *School* of *Raphael*, and conclude our *discourse* in the same *stile* and *spirit* we began with.

Now

Now this incomparable *Painter*, whose *Works* are so many *exemplars* from whence we may deduce the *Rules* of the *Art*, has produc'd such variety of them, that amidst such *Plenty* and abundance, 'tis hard to resolve upon the choice of *one* before *another*, that which we saw *last*, always seeming to be the *best*. But since it is not our intention to *Criticise* his *Compositions* piece by piece, to judge *decisively* which of them to *preferre*, (which were an odious, and a rash undertaking) it shall suffice us to elect *one* of the most remarkable which is in *Print*, that the *curious* setting it before them, and studying it at leasure, may together with us, pass their opinions upon it.

The

*The First Print.**The GYMNASIUM or
ACADEMY of the Athe-
nian Philosophers.*

IN this liberty of *Election*, I am resolv'd to seek for no other than that which I have at present in my hands; since *occasion* has offer'd it to me with so much advantage and satisfaction: verily it seems to me to be one of the noblest *Ordonances* that ever he *Painted*, and of a great, and magnificent *Idea*. It is the *Representation* of one of those famous *Gymnasiums* of *Greece*, where we may behold a general *Assembly* of all the knowing persons of Antiquity; as well *Philosophers* as *Geometricians*, *Astrologers* and others.

But before we proceed to the *particulars* of this *Composition*, I shall advertise the *curious*, that the *Graver* who design'd and publish'd it, was not so well acquainted with the *Subject* which it signifies, as may appear by the *Subscription* in these words, *Paulus Athenis*
per

per Epicureos & Stoicos quosdam, &c. as it seems, taking it from the *Preaching* of *St. Paul* in the *Areopago*, upon occasion of an *Altar* which he there espied, dedicated by the *Athenians* TO THE UNKNOWN GOD. The *History* you have in the 17th of the *Acts of the Apostles*.

That which makes me take notice of the *Inscription* is, the importance there is of knowing the truth of the *History* which lies before us: for if this great *Doctor* speak truth, *Raphaels Composition* will prove very extravagant; whereas, being rightly understood, and according to the *Authors* intention, 'tis both admirable and excellent, as we shall demonstrate in what we are going to add farther. As to what imports the *Graver* (whose *Mystery*, as well as that of all other simple *Copists*, does not consist in over much spirit) his *Ignorance* had been the more excusable, had he been more just and accurate in the preciseness of his *Design*; but there are so many gross *mistakes* slip'd in, in that which concerns the *Perspective* of the *Architecture*, and delineation of the *Figures*, that *Raphael* had certainly paid him some ill turn for it, had he but seen

seen in what a manner he has altered and disfigur'd his *Workmanship*.

But what shall we say to one of our modern *Painters*, as famous for his *Pen*, as his *Pensils*; that *Historiographer* of the *Art*, and *Panegyrist* of all his contemporary *Painters*. and *Predecessors* for two or three *Ages*? Author of no less than *three great Volumes* upon this Subject, *George Vasari* by name; who in each of their *Lives*, has summ'd up, as in an *Inventory*, not only, all their *Works*, but the *interpretation* of them also; in which he has discovered the force of his quaint *Genius*. This Gallant *Talker* undertaking to explain the *Piece* which we are describing, after he has in general terms told us upon what occasion he was call'd to the *Service* of *Pope Julius* the II. begins in this manner. *La onde Raphaelo nella sua arrivata havendo riceuute molte carezze da Papa Giulio, cominciò nella camera della Segnatura una storia, Quando i Theologi accordano la Filosofia & l' Astrologia con la Theologia; dove sono ritratti tutti saui del mondo, che disputano in vari modi. Sonui in disparte, alcuni Astrologi che hanno fatto figure sopra certe tavolette & caratteri in vari modi di Geomanzia &*

d' *Astrologia*, & a i *Vangelisti* le manda-
no per certi angeli bellissimi, i quali *Van-*
gelisti le dichiarano. Frà costoro, è un
Diogene con la sua *Tazza* a giacere in su
le *Scale*; *Figura* molto considerata & ast-
ratta; che per la sua bellezza, & per
lo suo abito così accaso, è degna essere lo-
data. Similmente vi è *Aristotile* & *Pla-*
tone, l'uno col *Timeo* in mano, l'altro con
l' *Etica*; dove intorno, li fanno cerchio
una grande *Scola* di *Filosofi*: ne si può
esprimere la bellezza di quelli *Astrolo-*
gi, & *Geometri*, che disegnano con le seste
in su le tavole moltissime figure & carat-
teri. Frà i medesimi nella figura d'un
giovane di formosa bellezza, il quale apre
le braccia per marauiglia, & china la te-
sta, è il ritratto di *Fredrigo II.* duca di
Mantoua, che si trouaua allora in *Roma*.
E' uvi similmente una figura, che china-
ta a terra con un paio di seste in mano,
le gira sopra le tavole, laquale dicono ess-
ere *Bramante Architetto*, che egli non è
men desso, che se fusse uiuo, tanto è ben
ritratto. E allato a una figura, che volta
il didietro, & ha una palla del cielo in
mano, è il ritratto di *Zoroastro*, & alla-
to a esso, è *Raffaello Maestro* di questa ope-
ra, ritrattosi da se medesimo nello spe-
chio: Questo è una testa giovane, &
d' as-

d'aspetto molto modesto, acompagnato da una piacevole & buona grazia con la berretta nera in capo. Ne si può esprimere la bellezza, & la bontà, che si vede nelle teste, & figure de' Vangelisti, a quali ha fatto nel viso una certa attenzione, & accuratezza molto naturale, & massimamente a quelli che scrivono. Et così fece dietro ad un san Matteo, mentre che egli caua di quelle tauole doue sono le figure, i caratteri tenuteli da un Angelo, & che le distende in sù un libro, un vecchio, che messosi una carta in su'l ginocchio, copia tanto quanto San Matteo distende. Et mentre che stà attento in quel disagio, pare che egli torca la mascella & la testa, secondo che egli allarga & allonga la penna. Et oltre le minuzie delle considerazioni, che sono pure assai, vi è il componimento di tutta la storia, che certo è spartito tanto con ordine & misura, che egli mostrò veramente un sì fatto saggio di se, che fece conoscere che egli voleva frá coloro, che toccano i pennelli, tenere il campo senza contrasto.

Adornò ancora questa opera di una prospettiva, & di molte figure, finite con tanto delicato & dolce maniera, che fù cagione che Papa Giulio facesse buttare a terra tutte le storie de gli altri maestri & vecchi, & moderni, &c.

100 The perfection of Painting.

But since the *Italian* tongue is not universal, I shall interpret this tedious Passage.

“Whereupon *Raphael* having at his
 “arrival received divers careffes from
 “*Pope Julio*, began to paint in the
 “Chamber *della Segnatura*, the History
 “of the Agreement made by the *Di-*
 “vines, between *Philosophy*, *Astrology*
 “and *Theology*, in which Table are re-
 “presented all the *Sages* of the *World*,
 “variously disputing with one another:
 “At a little distance farther, stand cer-
 “tain *Astrologers*, drawing *Figures* up-
 “on little *Tables* with strange *Geoman-*
 “*tique* Characters, which they send by
 “the hand of certain beautiful *Angels*
 “to the *Evangelists* for their explicati-
 “on. Amongst these, is *Diogenes* with
 “his *Dish*, who lies along upon the
 “Stairs, a wonderful abstracted and con-
 “siderable *Figure*, that for its comeliness
 “and garb is worthy admiration. There
 “are also *Aristotle* and *Plato*, the one
 “with his *Timæo* in his hands, the other,
 “his *Ethicks*, compass’d about with a
 “whole *Circle* and *School* of *Philosophers*:
 “The beauty of these *Astrologers* and
 “*Geometricians* who are there ma-
 “king *Diagrams* and *Figures* with their
 “Compass-

“ *Compasses* upon the *Tables*, is almost
 “ inexplicable. Amidst these persons, in
 “ forme of a most lovely young man
 “ extending his *Arme* in the posture of
 “ admiration, and a little inclining of
 “ his head, is the Portraict of *Fredric* the
 “ second, *Duke* of *Mantua*, who was
 “ then, it seems, at *Rome*. There is
 “ moreover, a *Figure* stooping down
 “ with a pair of *Compasses* in his hand,
 “ which he sweeps about a board, who
 “ they say, is the Architect *Bramante*,
 “ breathingly like him; Neer this is a
 “ man with his back towards you, and
 “ holding the *Celestial Globe* in one of
 “ his hands, who represents *Zoroaster*;
 “ and close by his side, stands *Raphael*,
 “ the *Author* of this famous *Piece*, who,
 “ it seems, drew himself by the help of
 “ a *Looking-glass*. ’Tis the head of a
 “ young man, of a very modest aspect
 “ and extraordinary mild and and grace-
 “ ful *Meene*, with a black *Bonnet* upon
 “ his head. It is not to be imagin’d the
 “ beauty, and excellency exprefs’d in
 “ the *heads* and *pictures* of the *Evan-*
 “ *gelists*, to whose Countenances he has
 “ given a certain attention and liveliness
 “ extreamly natural; especially, those
 “ who are writing. The same he has
 done

The perfection of Painting.

“ done behind *St. Matthew*, whilst he
 “ is copying of those *Characters* out of
 “ the *Tablets* full of *Figures*, which are
 “ held up to him by an *Angel*, and
 “ transcrib’d into a *Book*. In the mean
 “ time, an *aged Person*, having a sheet
 “ of Paper on his knee, copies all that
 “ *St. Mark* writ, and as he is intent upon
 “ his work, one would imagine he
 “ mov’d his very jaws, and turn’d his
 “ head as his *Pen*, runs farther or neer
 “ on the *Paper*. Besides several other
 “ minute Particulars and Considera-
 “ tions, which are in great number,
 “ there is a Composition of the intire
 “ *History*, which is in truth, ranged in
 “ such accurate Order and Measure, as
 “ discovers his extraordinary ability, and
 “ makes it appear, that amongst all
 “ that handled the *Pensil*, the *Works*
 “ of this *Master* had no Competitors.
 “ Moreover, he has adorn’d this *Piece*
 “ with a *Perspective*, and divers *Figures*,
 “ finish’d with so sweet and delicate
 “ a grace, as made *Pope Julio* beat down
 “ and demolish all the *Histories* of other
 “ *Masters*, as well the *Antient* as *Mo-*
 “ *dern*, which were painted there before,
 “ &c.

The *Recital* is somewhat prolix, but
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it was very necessary to discover to the bottom, the quality and spirit of this ample *Historian*; since by a lesser *Instance*, I should never have disabus'd the world, and shew'd them the weak and trifling reasonings of their great *hablador*; his *Books* and *Writings* having been, till now, in such esteem with the Lovers of *Painting*, and who in effect, have some reason for it; because generally you find in them the principal *Circumstances* of the *Lives* of the *Painters*, and a *Catalogue* of their most considerable *Works*: besides, the *Author* being a pretty tolerable *designer*, and (as indeed it appears sufficiently) had more wit in his *fingers-ends*, than in his *head*; he has enrich'd his *discourse* with their *Pictures*, which compose the best, and most curious part of his *Books*.

But though from this quality of *designes*, one might reasonably conclude him a good *Painter*; yet the extravagance of his *Idea* (which has made him to fancy such strange *Chymeras* in this *Composure* of *Raphael*, and render him strangely impertinent) appears to me an indubitable proof, not only of his *Ignorance* of any real knowledge in *Painting*, but of the *weakness* also and

incapacity of his *Genius*, as to those *two* prime *Talents* of this incomparable and most judicious *Profession*, namely, *Invention* and *Decorum*, of which by his ridiculous *admiration*s, he discovers that he had not so much as the least tincture, nor indeed any natural disposition of acquiring them; so as it has prov'd a kind of misfortune to *Raphael*, that he fell into the hands of so miserable a *Panegyrist*, who instead of celebrating *him* and his *works*, does miserably *disgrace* them by his wretched and ignorant *descriptions*. But

As of *old*, it was not lawful for every one that had a mind to't, to go to *Corinth*; so, nor is it for every *Painter* to *examine* and *discourse* upon the *works* of this admirable Painter. It had far better become *Vasari* to have mention'd him as a simple *Historian* onely, without presuming to the *Interpretation* of his *Thoughts* in his *Composures*: for if what he *here* describes after his guise, and which he endeavors to magnifie by so many wild exaggerations, were no more visible than his *Writings* have rendered it; what can we tollerably judge or conclude of them? Verily, these fond *Encomiums* do more *prejudice* than
honour

honour to them; and we may well apply it upon this occasion, *Pessimum inimicorum genus Laudantes*; since impertinent *Flatterers* create us more mischief, than our cruelest *Enemies*.

I would willingly demand of our new *Philostratus*, where he learn'd, that the *Divines* had ever any such designe, of according *Philosophy*, *Astrology* and *Geometry* with the *Holy Gospel*, to accommodate this fantastique *Vision* of his, to one of the most ingenious of *Raphaels* Composures, so natural, and so easily understood? But presupposing it so; what made *Diogenes* amongst these learned persons? *Diogenes*, I say, who never pretended to any Science, led the life of a *Dog*, that eternally barks at all *Mankind*, without minding any other object in all his *Morality*, but to despise and trample upon all those honours, which were usually and justly attributed to *Men* of *Parts*; so as in this brutal affectation he rather chose to resemble a *ragamuffian Vagabond*, than a *Philosopher*, and had never declar'd himself of any *Party* upon such an Encounter, of which he plainly understood nothing; However, in the judgement of our profound *Panegyrist*, 'tis

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a *Figure* which seems highly considerable, amongst the rest of this famous *Assembly*. For 'tis one of the *first* he takes notice of, with this glorious *Elogy*, *There is amongst them* (says he) *a Diogenes with his Dish, lying along upon the stairs, &c.* doubtless, a very honorable place, and posture well becoming a *Philosopher*, as well as the pretty *moveable*, which he would have him known by, of main concernment, upon this celebrated occasion. Me thinks he should rather have been with his *Lantern* than his *treeen-dish*, considering the employment *Vasari* has assign'd him, and all his *Companions* appear so dark and obscure, as might well require a *Candle*. But to engage the *Reader* with greater *Admiration* yet, at this rare *Representation* of his *Cynic*, he adds this sage reflection; that 'tis a *Figure full of deep and abstracted Considerations, and worthy to be admired for its beauty and habit, &c.* In good earnest, the style is so *abstracted* and *Chymical*, that one would swear, *Vasari* rather playd the part of a *Mountebank* or *Harlequin*, than of a sober *Historian*; at least, he discovers himself a very ill *Physiognomist*; and that he had yet

yet less skill in the *nature* of this numerous and surly *Cynic*, who was so little *abstracted*, or endow'd with any tolerable sense; his wretched manner of living making him so despicable and altogether incapable of those *Qualities*. Nor does *Raphael* vouchsafe him any such *expression* either in *Countenance*, *Habit*, or *Looks*, from whence one can deduce the least thing to his advantage; but on the contrary, to discover the base rusticity of this *Savage Philosopher* in the midst of a general *Assembly* of the most *illustrious* Persons of *Antiquity*, he has plac'd him in an obscure corner by himself, as unworthy their *Conversation*, abandon'd of them all, and lying, like a *Brute*, as he was, upon the stairs of this *Academic-Gymnasium*, with his scowling looks, and an equipage suitable to his snarling and sottish *Profession*.

But it is not my intention to gloss upon all this tedious *Rhapsody* of *Vasari's*, Enemy, as I profess my self, to the *Critical* disposition of some. However, I confess, I am not able to contain, when I see poor *Raphael* abus'd thus by the hands of so dangerous a *Friend*, who whilst he thinks to flatter, most insupportably

portably abuses him, by his senseless undertaking to *explain* his *Work*, and be the *Interpreter* of his *Intentions*. This little *Instance* is so demonstrative a *proof* of it, that one must be stark *Blind* not to discern it; there being nothing so glorious, and without reproach, but what may be rendred ugly and deformed by such empty *Pretenders*, whose folly infects all things they undertakes; because they do it always preposterously, and by the wrong handle.

But what I find unsufferably *ridiculous* in this *here*, is, that he is not contented to decipher in the *Historical-Ordinance* of our *Painter*, the *Figures* which really are visible to every body, but forsooth, he would fancy to have detected and found out Others, that never any body saw besides *himself*, and which *Raphael*, I am confident, never so much as *dreamt* of. These, you must know, are the pretty *Angels*, by whom he tells us, the *Astrologers* sent their *Geomantique Characters* to the *Evangelists* for Explication. Had this *babler* understood what such *Characters* meant, he would never have employ'd *Angels* to propose them to the *Evangelists*, and would have known, that *Astrologers*

gers never meddle with this kind of *subterraneous* and *diabolical divination*. But, I perceive that I insensibly engage my self in pursuit of these *Dreams*, which are meer *Labyrinths*, out of which it is difficult to extricate ones self, when one is once entred: we will therefore quit the *Fabulist*, and proceed to the consideration of the *Thing* it self in the design of *Raphael*: For albeit the *stamp* which they have publish'd be defective enough in some parts of the *Delineation*, it will a great deal better serve to give us the *Idea* of this excellent *Composition*, than all that can be said in words; because the productions of *Painting* would be seen, and consider'd with ones eyes. And if these great *Masters* of *Antiquity*, whose *workes* are no where visible, (save in the writings and records of *History*) had had the assistances, which we now enjoy by *Graving* of *Prints*, (which is really an inestimable *Treasure* of this present *Age*, but which of *old* they never so much as heard of, to our immense loss) the precise *Designes* of those *Tables* which *Philostratus* describes to us, had certainly told their *stories* far better, than he has been able to do, and his *Book* had been exceedingly more estimable
and

and useful, could he have thus transmitted them, as we are now able to do.

Let *Us* then use the advantage of our own *Eyes* to contemplate this noble and magnificent *stamp*, which we shall certainly find much more intelligible and reasonable, than the *amphibological* discourses of *Vasari*, of which one may justly affirm *A sinus portans mysteria*; for he renders this *Print* so sottishly *Emblematique* by his extravagant imaginations, that instead of making wise men *admire*, (should one believe all he says) he renders both the *Workman* and the *Work* alike ridiculous; seek we no farther then for any thing in this *Painting* but what we shall behold with our own eyes; and rest most assur'd of it, that *Raphael* thought of nothing less, than the proposing of an *Embleme* in this *Subject*, which is in truth, nothing else but a natural and free *Representation* of one of those famous *Gymnasiums* of *Greece*, where the *Philosophers* and all sorts of *Academicians* us'd to Assemble themselves for their respective *studies*, and to exercise their learned Talents.

Vitruvius describes the forme of these publick *Edifices* in the 5th Book, Cap. 11. of his *Works*, and calls them *Xysti*,
Palaestrae

Palestra, Exedra, according to their particular uses, as he there explains them; and *Palladio*, in his *Treatise of Architecture*, lib. 3. cap. 21. discourses of them more clearly, because he gives us an ocular *demonstration*, by an ample and very exact *designe*; so as there is no need for me to speak any farther concerning it.

But as the most celebrated and noble of them, was that of *Athens*; 'tis likely *Raphael* took his *Pattern* from it, and those who are curious in *Prints*, do frequently stile this *Piece* the *School of Athens*. We may boldly say that *Vasari* did not regard this *structure*, but as a meer fragment of *Perspective* drawn at adventure, and without other intention, then to enrich the *Ground* of his *Table*; though in effect, it be one of the most *principal* parts of the *History*. He adorn'd (says *Vasari*) this *Work* with a *Perspective*: But 'tis an usual thing for those, as well as for him, who see things which are *not*, that they oftentimes perceive not the things which really *are*; so deprav'd and revers'd are the *Optics* of these mens *Judgement*.

Presupposing then that we have attain'd to some reasonable knowledge of
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the *Forme*, and *Use* of these *Gymnasiums*, it may suffice that we here consider a little the several *Appartments* and *Divisions* of these *Students* and *Philosophers*; there being nothing to be seen in this *designe* of any other *corporeal exercises*, which we must imagine to be done in certain *places* abroad, to prevent the noise and tumult which the *Wrestlers* and *Fencers*, and such as practis'd *casting the Dart*, *Running*, and the like violent applications, made in that *quarter*, which would certainly have much disturbed the *Conferences* of these *Learned persons*, which required *Silence* and *Repose*. It is towards *These* that our *Painter* has intic'd our eyes, to behold those two illustrious *Chiefs* of the *Sciences* that the *World* ever produc'd; namely, the Divine *Plato*, and his knowing Scholar *Aristotle*; though he were but little conformable to the *sentiments* and *Genius* of his *Master*, whose *Rival* he afterwards proved, out of an ungrateful malignity and jealousy, which procur'd him the extream hatred of all *Athens*, from whence he was forc'd to flie till after *Platos* decease. This I the more expressly consider, that we may take notice how naturally *Raphael* has in this *Piece* shew'd

shew'd as much in their very *Countenances*, and by which he has describ'd as 'twere, the difference of their *Genius's*: For the *first*, and doubtless the most considerable (since he merited the Title of *Divine* amongst the greatest Persons,) sufficiently shews by the action of his *Arm* and *Hand*, which he holds up to the Heavens, that he entertain'd his *Auditors* with the most sublime and transcendent *speculations*; whilst the *Other* (who was more vers'd in the *Scholastic*) has rather the *meene* of a severe and *dogmatizing Pedant*; as indeed he still dwelt in the *Schols* amongst them; whiles *Plato's* more generous *Conversation* has ever been with the great and most illustrious persons.

Truly *Raphael* seems to *Triumph* in this *Expression*, which he has also accompanied with an *air* and *countenance* exceedingly conformable to the *spirit* and disposition both of the *One* and the *Other*, making *Plato* to discover a certain sweetness and noble affability in this aspect, which renders him extremely venerable; as on the contrary, *Aristotle*, with a frowning and contentious look.

Having then, as he ought, plac'd these

two principal *Champions* of *Philosophy*, in the *middle*, and most conspicuous part of his *Table* (for there were also other *famous Men*, celebrated for their *Wisdom*, and exemplary *Morals*, such as *Socrates* &c. Our *Painter* has not much apply'd himself to the rest of the *Figures*, of which the greater number are but *Auditors* of the two first: For though there appear to be several *Classes* of them, *viz.* *Geometricians*, *Astrologers*, *Cosmographers* &c. *Plato* yet so far excell'd, even in all those *Arts*, that the rest seem'd to be but his *Disciples*: not that we might not well take them for such as *Ptolemy*, *Archimedes*, or *Euclid*, or imagine them of some other Principal *Sects*, since we have found *Diogenes* amongst them, who was neither profound *Astrologer* nor *Sophist*, but one we may rather conceive, intruded himself to jeer and scoff at them. For *Painters* have really as much *priviledge* in these things as the *Poets* themselves, and are not so precisely obliged to the *Laws of Truth*, but that they do as frequently introduce *Fiction* into their *Representations*, to adorn and enrich their *Histories*; And 'tis chiefly upon this occasion, that a *Painter* does best discover the ingenuity

nity and gentleness of his Conceptions; besides, that such *vague* and in-compos'd *Subjects* as this is, leave ample field to *Invention*; so as 'tis sufficient, they do not exceed the limits of *verisimilitude*, without captivating their *Genius* to the rigor of precise *Truth*.

Beholding our *Table* then in this *Prospect*, one may allow a much more ingenious application to each *Figure*, than by contenting our selves in general, to pass them all for simple *Academicians*, *Sectators* of our two great *Gymnasiarch's*: And 'tis probable enough, that *Raphael* did propose to himself something more refin'd in this ample and magnificent *Composition*. For wherefore should he else set a *Crown* upon the head of the *Astrologer* or *Geographer* (take Him for either) who holds a *Globe* in his hand, had it not been to shew us by it, that he meant *Ptolomie* whom he would dignify with that *Character*; and for that he is call'd, by way of eminency, the *Prince* of *Astrologers* and *Geographers*? Notwithstanding yet, since he was neither *Contemporary*, nor so much as *Compatriot* with any of the former, it might well create some *scruple* amongst *Critics* to meet them *here* together. But

this *Licence* is familiar amongst *Poets*, and consequently *Painters* too: Instance, the incomparable *Virgil*, who has so dexterously adjusted *Queen-Dido* with his *Aeneas*, that at last he puts them in *bed* together, though there was a very considerab'e interval of *time* between the *one* and the *other*, and that *Dido* was the *younger* by at the least *three* whole *Ages*. One might farther believe, and that with greater probability, (with respect to the *Synchronisme*) that this *Figure* situated in the middle of the *piece*, and just before the *Plan*, in so pensive and melancholy a *posture*, leaning his head upon his arme, and reposing his elbow on the corner of a *Table*, where the *Philosopher Epicurus*, who wrote his *Testament* in a *Letter* which he address'd to *Idomenæus* his intimate friend, as *Diogenes Laertius* reports; because it was the very last of his *Actions*, and, indeed, the most stupendious; since being then attacq'd with a *Paroxysme* of that most inconceivable torment of the *Stone* (of which he soon after dyed) he remitted nothing of his accusom'd *Tranquillity* of *Spirit*, but *reason'd*, and *discours'd* to the last minute, in the same manner as he was wont to do, when he enjoy'd

enjoy'd the greatest health; which abundantly testifies, that the *Sentiments*, and *Precepts* of this great man, were not such as the *vulgar* reported, or that the *Pleasure* which he styl'd the *Sovereign-Good*, consisted in that shameful and voluptuous *satisfaction* which some have described.

'Twere easie to forme the like *Remarks* upon the rest of the *Figures* of this *Table*, which would furnish abundant matter to the *studious*, who had a mind to divert themselves: For in this *universal-School*, open to all sorts of *Learning*, they did not only treat of the *speculative Sciences*, but of the *Art Military* and *Tactics*; of *Polity*, *Oeconomie*, *Medicine* and the *Mechanics*; as appears by the *Writings* of *Aristotle*; so as in this so great variety, there stands not a single *Figure* in the whole *Gymnasium*, how extravagant soever it may seem, but for what we may find a sufficient and laudable pretence: And yet is not this altogether so *unconfn'd*, but that the bounds may be transgress'd, as appears by our *Historiograph Vasari*, who without any *Wit* or *Discretion*, and against all shadow of possibility, has so confounded the order of *Times*, and *Things*

in that *Chimerical* application he has made upon this *Table*, that it were enough to astonish a credulous *Reader*, who should seek for any Fruit from his fantastick *dreams*; For out of I know not what *itch* to appear *Learned*, he brings us in *there* by head and shoulders, a certain *King*, call'd *Zoroaster*, of whom I dare say, *Raphael* never had heard a word in his life; and who came into the *World* some *two thousand* years before *Plato* was born, in a *Countrey* also far distant from *Greece*: Besides, this old *Scythian* Prince was never famous for any thing but *Magic*, of which *Pliny* affirms him to be the *Inventor*, which is a *study* they never made any *Profession* of in those *Schools*: but see the admirable address of our perspicacious *Italian*, who could espy him out amongst such a crowd of others. There is a *Figure* (says he) with his back turn'd towards you, which is the *Picture* of *Zoroaster*. Another than *Vasari* would doubtless have been much put to it, to divine whose that *Picture* was, that had his *back* in that posture.

I dare not pursue to examine the rest of what this *Rhapsodist* says, for fear of importuning both my *Reader* and my
Self

self, and therefore, I shall here close this *dissertation*, which I confess to have protracted a great deal beyond what I had propos'd to my self at first, when I intended nothing more than to give a general *Idea* of the *perfection* of *Painting*, conformable to the *Maximes* of the most antient *Masters*, and to derive from thence a kind of *ocular demonstration* from some *Instances* of the most regular *works* of *Raphael*, that I might awaken thereby, and open the *eyes* of some of the *Painters* of our *times*, who really have great dispositions of emerging, and becoming excellent in their *Profession*, and that have need only to be advertis'd in some *Fundamentals*, relating to the *perfection* of the *Art*, which yet are easily attainable; but, without which, like to *Blind men*, they will always be *gropping* in the spiny and delicate ways of *Painting*.

This is a verity so firmly establish'd upon the *Principles* which we propos'd at the entrance of this *discourse*, that it can never be so much as call'd in question by any rational person: It may yet possibly happen, that the preoccupation of those whom *Fortune* has elevated with a false reputation (as before their

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days,

days, *St. Martin of Boulognia, Rosso, Tintoret, Paulo-Veroneze, Parmesano, Freminet, Jofepin*, and a number of such *designers*, Practitioners of the same forme) may render them so remiss and stupid, that they will rather choose to remain and dwell in the possession of this deceitful good, than take the pains which the sedulous *study* and application of these knowing *Masters* do necessarily exact of them: For certain it is, that *Things* which are *excellent*, cost in their *Production*, and are attain'd with *difficulty*; the *second-Thoughts* of *Wise-men* are commonly the more *judicious* and advis'd than the *first*; whence 'tis just to conclude, that those *Painters* to whom all *subjects* seem'd *alike*, who find no more *difficulty* in *one*, than in *another*, and who after the first *Idea* which they form of a *Table*, set down, and *excogitate* no farther, by either *changing* or *adding* any thing in their *Pieces*; I say, such *Painters* have but superficial endowments, whose productions will never gratify *Intelligent men*, who finding nothing of *rare* and well *studied* in their *Works* extraordinary, will be soon wearied with a transitory view of their *Labors*.

Now I call nothing *studied*, but that
which

which concerns the operations of the *Mind*, and those judicious *Observations* upon that part of *decorum*, which is the very ligament and band of *Invention* and *Expression*, the noblest of our *Five Principles*, and in which all that's ingenious and sublime in *Painting* does consist. The other *Three*, namely, *Proportion*, *Colouring* and *Perspective*, import rather the *Mechanical* part of the *Art*, than the more *spiritual* and refined, and are, as one may say, the *Instruments* of the *Science* of *Painting*, so as those who bend all their *studies* only upon *them*, work rather like Men of a *Trade* or *Mysterie*; and therefore have never obtain'd other *name* amongst the universally knowing, than *Practitioners* in *designing*, who would never have been considerable amongst the *Antient-Painters*: Howbeit, seeing they far exceed the rest in multitude, the current Abuse, and a certain presumptuous *Ignorance*, which at present *tyrannises* over this *Art*, has so abandon'd the Possession of the *Name* of *Painters* to them, and added so many fortunate advantages above *Those* who are truly the Sons of *Art*; that the *last* we speak of, come seldom to enjoy the fruit, and glory

ry which is due to them; till it be very late; continuing for the most part oppressed as long as they live, by the *Numbers* and *Cabals* of the *Ignorant*, amongst whom, *Painting* is at this day but a *material* and gross *Idol*; whereas heretofore she was consider'd as a *Deity* altogether *spiritual*.

The poor *Dominiquin*, who was unquestionless the most able of all *Caraces* Scholars, and happily, the most worthy the name of *Painter*, had long succumbed under this disgrace; though almost all his *Competitors* were inferior to him, and not worthy to be nam'd in the day with him; excepting *Guido*, who was indeed by *Nature* more favour'd than the other for a *Gracefulness* which rendered him singular in his time; but who was no ways comparable to him for *Expression*, and less yet in the skill of *Regular Perspective*: What shall we say then of the blindness and stupidity of the *Painters* of our days; who prefer a *Fossepin*, a *Lanfranc*, and such *Manierists* before him, whose *Works* containing nothing save the false dazle of I know not what *Novelty*, which they stile, forsooth, a *Fury* of *Design*, and *Freedom* of *Pencil*, that their ignorance of the *native Beauty*

Beauty, and true *Principles of Art* makes them admire, never preserv'd their *Reputation* any longer, than this transitory favour and partiality of *Fortune* continued to indulge them; so as they are now banish'd out of the *Cabinets* and *Collections* of the *Virtuosi*, who being at last dis-abus'd, are grown quite weary of them.

The same perversion of *Judgement*, seconded with the natural jealousy of the *Italians* (who will by no means endure, that *Painting* should smile upon any other *Nation* but their own) had begun to exercise the like *Injustice* towards that illustrious *Frenchman*, *Nicolas Poussin*, the worthiest certainly, that has appear'd since the days of those renowned *Antient Painters*, *Apelles*, *Timantes*, *Protogenes*, and the rest of those famous men.

But since it were difficult for me to render this *Testimony* of him without suspicion of flattery, speaking of a person (so lately) living, and born a *French man*; yet as his Works have already gain'd so many *Triumphs* over all their *Envy*, and that his merit has been so powerful (though in a strange *Countrey*) to produce, and elevate it self with so
much

much Luster, above its *Rivals*, at no less than *four hundred Leagues* distance from the *Court of France*, and in the *Reign* of the greatest *Favourer*, that the *Virtuosi* must ever hope for, since the *King* himself (who has so far honor'd him as to call him to his service) is an excellent *Designer*, and universally *knowing* in all good *Arts*: It has proved a *conjuncture* infinitely advantageous to our *Painter*, and a *Justice* which *Fortune* owed him; so as it seems, *she* is not always blinded, nor envious at the *merits* of *deserving-men*. Since that time, all the reputation of his *Competitors* has rather serv'd to establish his *Glory*, than be an obstacle to it; and now we see visibly, by comparing their *Works* together, that this *Poussin* is in effect a great *Eagle* in his *Profession*, or to say better, and without a *Trope*, the most perfect and accomplish'd *Painter* of all the *Moderns*.

There is no difficulty in making this appear to knowing-men, who examine and judge things like *Geometritians*, that is to say, rigorously, and as they ought, by pure *demonstration*, and the *Analyses* of its *Principles*, without gratifying *Opinion*, or *Favour*; which are the very *bane* and *peste* of *Truth*: But those who are

Masters

Masters onely of superficial knowledge, and will yet be presuming upon their *Judgements*, may happ'ly take this for a *Paradox*, and thereby render themselves incapable of being inlightned: I shall therefore quit this *discussion*, and content my self to have in this *Treatise* establish'd the Fundamental *Maximes* and *Method* which we make use of in *examining* the *Works* of *Painters*, without any farther interesting my self in this *Controversie*: Onely, I would add by way of *Advise*, that those who have the *Curiosity* to come to the *decisive* Proof of what I affirm, will find it sufficiently demonstrated in that *Work* of his of the *Seven Sacraments*, which are to be seen at *Paris*, in the *Possession* of *Monsieur de Chantelou*, Master of the *Houshold* in *Ordinary* to the *King*, an intimate and dear *Friend* of this incomparable *Painter*. 'Tis a *Consequence* of *Seven Uniform Tables*, of a midling size, but consisting of an extraordinary *study*, where this noble *Artist*, seems to have given us the utmost proof, not onely of the *regularity* of the *Art*, according to all the *Parts* explicated in the *Discourse*, but of its *supremest* excellency likewise, by the *Novelty* of his *Inventi-*

on; the greatness of his *Idea* upon every *Argument*, by the profound and judicious observation of the *decorum*, (in which he is almost singular) by the vigor of his the *Expressions*, and in a word, by all the very *Qualities* of those illustrious *Genius's* of the *Antients*, amongst whom (I perswade my self) he had obtain'd one of the most eminent ranks; since we generally find in his *Works*, the same excellencies which *Pliny* and others have observ'd of their *Apelles*, *Zeuxis*, *Timantes*, *Protogenes*, and the rest of that first *Class* of *Painters*: For if *Apelles* appear'd so rare a *Person* amongst them for his knowing how to represent the noise of *Thunder*; one may see in the subject I am speaking of, that our *Poussin* has even painted the very *Voice*; which is so much the more *difficult* to express, as in effect it is less *sensible*: I have remark'd this ingenious *stroke* in his first *Piece* of the *Seven Sacraments*, where *St. John*, conferring *Baptisme* on our *B. Saviour*, the *Standers-by* who were present, and ready to receive him for their *Lord* and *Master*, do visibly discover it by the *surprise* and *astonishment* in which they appear looking up to *Heaven*, and on every side about them,

from

from whence the *Voice* seem'd to descend, *This is my Beloved Son*, &c.

The same *Author* who propos'd (as altogether *miraculous* in *Painting*) this expression of *Thunder*, adds farther, that this great Master *Apelles*, took delight to represent the *Histories* of *Agonizing* and dying Persons; And we *here* meet with (by I know not what fortuitous encounter) that the *Sacrament* of extreme *Unction* presented the same *Subject* to our *Painter*; who being about to handle this holy *Mysterie*, under a noble and magnificent *Idea*, suitable to his *Genius*, has expressly chosen the *Person* of a *Roman Captain* in his last *Agony*, environ'd by all his *Relations*; *Mother*, *Wife* and *Children*, and a number more of his *Domestics*, every one of them severally afflicted with regret or compassion; amongst whom, and in the most *conspicuous* place, he has painted the *Priest* assisting the poor *Dying-man*, and administering the *Holy Oyls* with a *devotion* full of *Piety*.

I should be over tedious to undertake here the description of all those other *Considerations*, and judicious *Circumstances* to be seen in this admirable *Composition*: I should sooner have said
in

in a word, that 'tis the real *Parallel* of that famous *Master-piece* of *Timanthes* upon the *Sacrifice* of *Iphigenia*, which I have already mention'd, and which *Pliny* and *Quintilian* describe to us as the rarest, most ingenious and accomplish'd *Table* of *Antiquity*. But to determine whether of the *Two*; their *Old*, or our *Modern* has express'd his *Subject* with greater *Art*, and more *Pathetically*, is a *Question* I cannot resolve; contenting my self in affirming *this*, that amongst all our *Modern Painters*, our *Poussin* appears another *Timantes*.

The same reason which restrains me from any farther engaging in the *Examen* of this excellent *Composition*, obliges me to pass over the rest of this great *Work*, which makes up but its *Seventh part*; besides, that the *Enterprise* would prove too vast for me, who have already transgress'd the *limits* which I propos'd to myself at my first setting out.

I will only add *one* thing in general, which seems very considerable to me, and worthy of *remark*, with which I shall conclude. That every one of these *Pieces* are so *admirable* in their kind, that 'tis *Impossible* to particularise in any *single* one of the whole *Seven*, which appears

pears to have the least advantage of the
other, as to what concerns the *Artist*:
 For though the *story* of the respective
Mysteries which they *represent*, were not
 always equally redundant, and fit for
expression; yet this puissant *Genius* knew
 so well how to *proportion* each part of
 his *Subject* to the terms of their mu-
 tual *equalities*, and give so *relative* a
perfection to the *whole*, that he has left
 us no place for our *choice*, or that we
 could *wish* for any *one* of them, prefer-
 able to *another*: For though each *Table*,
 consider'd by it self, and separated from
 this *Union*, or, as one may say, this
Encyclopedia of *Sacraments*, be usual-
 ly look'd on as a compleat and indepen-
 dent *History* from the rest; yet our
Painters original *Intention*, being to form
 of them *One particular mystical body*,
 compos'd of these *seven* holy *Members*
 (which is the oblest *Idea* could be con-
 ceiv'd in the *Mind* of a *Christian*
Painter, and which is so *peculiar*,
 that it seems not to have been ever
 thought of by any before him) striv'd
 to render it a *Chef d' Oeure*, in which
 he has discover'd himself such a *Ma-*
ster of the *Subjects* he undertakes, that
 we may easily conclude, he knew how

to have done as much, even in the most *barren* and *simple* Argument, as in the most *rich* and *magnificent*; the fecundity of his *spirit* having no need of any aids from *Matter*, which at first appears as incredible to be *affirm'd* of him, as it is really *true*, and visible in the *Works* of his, by the equality which he has introduc'd with so much *Art* in each particular, that there is nothing which *domineers* above the rest; And this uniformity of *Perfection* is an *Effect* of the most *Consummate* Excellency which is to be attain'd.

I thought to finish this *demonstration*, which certainly had been very glorious to him, in setting *one* of these *seven* Compositions in *Parallel* with a subject resembling it, treated of either by *Leonardo da Vinci*, or *Raphael*; for after these two *Sovereign Painters*, we need seek no more of the *Moderns* capable of this noble *Contestation*. But when I had well consider'd, that those kinds of *Comparisons* are almost always *odious*, I resolv'd to refer the *Decision* to all the *World*, without a syllable more, and content my self to affirm, that I had for this reason cast mine eyes upon the principal work of *Leonardo*, that renowned

Supper

Supper of our *B. Saviour*, which he painted at *Milan*, in the time of our great *King Francis the First*; which succeeded so well for the fortunate *Artist*, that it purchas'd him the good *Grace* of their illustrious *Monarch*, who did him the honour to invite him to his *Court*, and retain him ever after in his particular *Service*. We have in the *Royal Parish* of *St. Germain*s at *Paris*, an excellent good *Copy* of this *Supper*, which many believe to be of the very hand of *Leonardo* himself. But the same *History* has been frequently treated of by *Raphael*, and are all to be seen in *Stamp*, which is a most commodious expedient by which to *paragon* them, with that which we have in our *Poussins Work* of the *Seven Sacraments*.

But to arrive to this accurate *Criticisme* with the requisite circumspection, and follow the guidance of our *Principles*; we must above all things remember, with what importance we have there establish'd the diligent *observation* of *decorum*, in which consists the principal *Magistry* of *Painting*, and which is indeed (as we may say) the very *Rational Soul* of it, as the rest of the *Mechanical* supplements, *Colour* and the de-

lineation of *Figures* compose the *Body* only with its *Organical* members: so as without the intelligence of this *first* part, nothing can be acceptable to the eyes of knowing men, who are always more offended with *errors* in *Judgement*, the most *essential* and *necessary* *Circumstances* in an *History*, than in what may possibly be defective in the *Mechanical* part. Behold *here* the very *knot* of the *Question*, which yet will not prove so difficult to unravel, when we shall be fully instructed in the *Ceremonial* of this *Supper*, and above all in the *posture* which they us'd at *Table* in those days, which is here a very important consideration, and without which it is impossible to conceive, how *St. John* could decently repose his *head* upon the *bosom* of our *Lord*; since in that which we may observe in some *representations* of it, there is expres'd a most unpardonable indecorum.

In pursuit of this grand remark (the *same* whereof is totally due to our knowing and most judicious *Poussin*; since before him we find it scarce consider'd by other *Painters*) it must visibly appear, that as this *Action* past at *Night*, the *Figures* could not be conspicuous,
but

but from an *artificial* light; for what other circumstance could represent it to be a *Supper*, and not a *Dinner* as well? Now these two are *points* so *essential* and *necessary*, that they are not to be dispenc'd withall without an inexcusable *fault*, and against all *decorum*. After these two rigorous *observations*, one may make other less important *recherches*; which yet would be attended with certain *obvious* and remarkable *Circumstances*, without which something will still be defective: As suppose upon that suddain *emotion* amongst the *Apostles*, when our *B. Lord* had advertis'd them, that *One* of *them* should that very *night* betray him; one should see *St. John* not only *leaning*, but *asleep* upon his dear *Masters* bosome, without so much as taking any *notice* with the rest, of what was said: This would certainly be a most *unseasonable* and altogether disadvantageous *Posture* in this *Instance*. I purposely take notice of this *Absurdity* amongst others, because it is really so *usual* amongst our common *Painters*, and did once escape even *Albert Durer* himself, as is to be seen by one of his *stamps*, though this great *Master* had few equals in his *Profession*; but

it

it seems he was not much acquainted with *decorum*.

It would in like manner be a notable *mistake* to set St. *Fohn* in any other place than by the side of our Saviour; because then he could not have inclin'd on his *Masters* Breast, as the *Gospel* does *expresly* observe it to us.

By the sedulous *examination* of such like *Particulars*, we should soon be qualified to determine concerning the *Spirit* and *Judgement* of a *Painter*, and after that, give *Sentence* boldly in favour of the most *Ingenious* and correct in this observation of *Decorum*; thereby imitating the example of those celebrated *Arbiters* of *Antiquity*, whom we have brought upon the *Theater*, and to whom we are no less oblig'd, than are *those* whom they have *immortaliz'd* by their *Writings*; seeing by the *descriptions* which they have left us of their *Pieces* and *Works*, with those excellent *Reflections* of theirs upon the *merits* and *quality* of the different *Genius's* of those renowned *Painters* of *Greece*, they have preserved that *Idea* of the *Perfection* of the *Art*, which would never have descended to us without them.

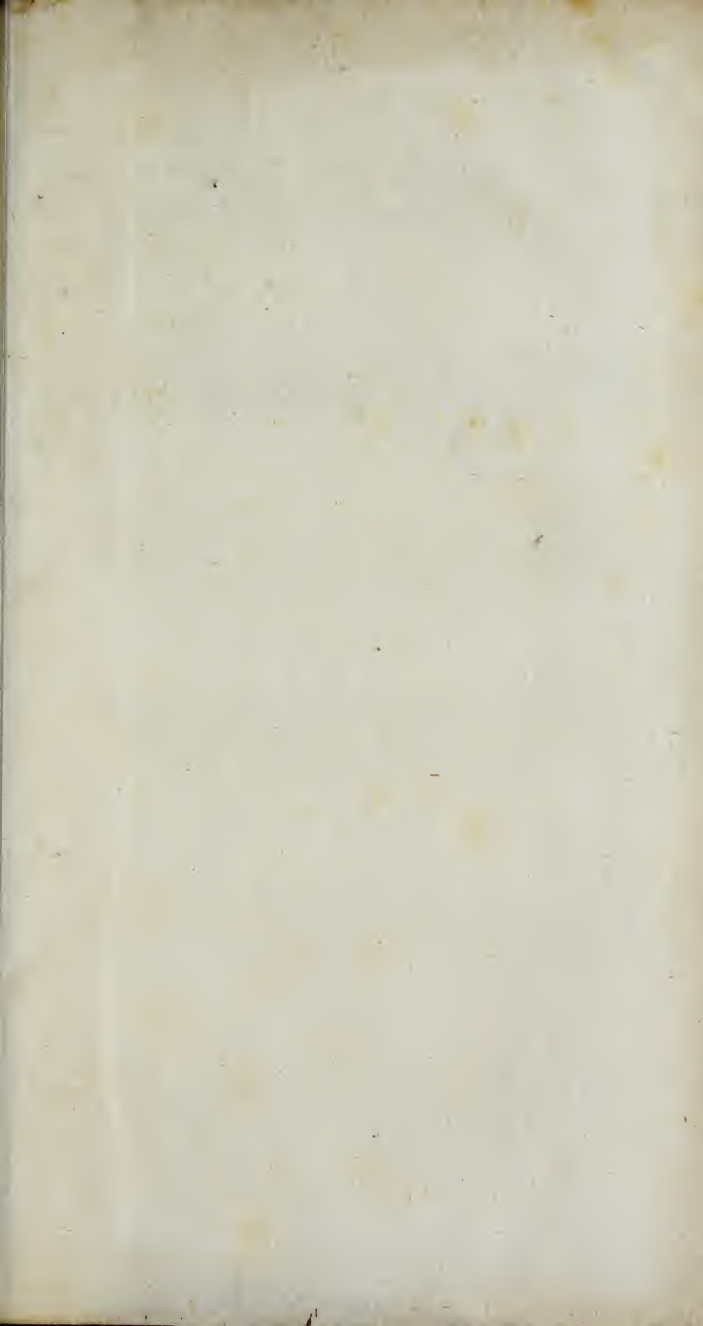
'Twas from these incomparable *Books*
that

that our illustrious *Modern N. Poussin* has been so well instructed, emulating even the most renowned of the *Antients*, by the extraordinary *Advantage* which he gain'd by studying *Humane-Letters*, before he so much as ever took *Pencil* in hand; which is a thing at present as rare amongst *Painters*, as it is in truth absolutely *necessary* in those who aspire to its *perfection*: For since *Poetry* and *Painting* are but *one* and the *same form* of *Genius*; and that to emerge a good *Poet*, 'tis not held sufficient to be able to compose a well-measur'd *Verse*, with numbers agreeable to the *Ear*, unless what you write be *sublime* and *ingenious* also; it follows that in the *School of Painting*, he who applies not himself but to the *designing* of a *Model*, and relies upon his *Pencil* onely, shall never prove other than a *Mechanical Workman*; unworthy the *Character* of a *Painter*, as our *Poetaster* would pass but for a simple *Versificator*.

From all which we deduce, that in the *service* of this noble and glorious *Princess* of *Arts*, *Painting*, which is altogether compos'd of *Spirit*, One had need be endow'd with *Talents* and *No-*
tices

tices extraordinary, to pretend only to the *honor* of her *good-Graces* : And *Those* who by the *meaness* and *dulness* of their *Nature*, arrive no farther than the *Mechanical part*, resemble those *ill-Courtiers* of *Penelope*, who not having the *Wit* to insinuate themselves into her particular *Esteem* and *Conversation*, nor *address* enough, or *Merit* to render themselves *considerable* with the *Lady*, were forc'd to stay behind the more *sprightly Gallants*, and make *Love* to her *waiting-women*.

FINIS.





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